

April 20, 1955
MUSIC & DRAMA

DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

The Sad Saga
Of Charlie Parke

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How Aussies Treat
American Stars

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Gerry Mulligan:
Why He Retired

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Boxoffice TV?

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DOWN BEAT

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EXECUTIVE AND PUBLICATION OFFICE
2001 Calumet Avenue, Chicago 16, Ill., Victory 2-0310
PUBLISHER: Norman S. Weiser
EDITOR: Jack Tracy
EDITORIAL DEPARTMENT: Clare Powers, Les Brown
EXECUTIVE ASSISTANT: Leo Zabelin
DIRECTOR, ADVERTISING AND SALES: Charles Suber
J. C. Edwards, Midwestern Advertising Manager
CIRCULATION MANAGER: Morton Levand

EASTERN DIVISION: 122 E. 42nd St., New York, N.Y. OXford 7-2160
Nat Hentoff, Associate Editor; Hannah Altbusch, Editorial; Mel Mandel, Eastern Advertising Manager

WEST COAST DIVISION: 4124 Santa Monica Boulevard, Hollywood, Calif. HOllywood 3-4085. Charles Emge, Manager; Stan Hoffman, Advertising

SOUTHERN DIVISION: Bill Morgan, Manager, Granny White Pike, Brentwood, Tenn., BRentwood 97-1076

Subscription rates \$7 a year, \$12 two years, \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States and its possessions. Special school, library rates \$5.60 a year. Change of address notice must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 4, 1939, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 28, 1948. Copyright, 1955, by Down Beat, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. On sale every other Wednesday. We cannot be responsible for unsolicited manuscripts.

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APRIL 20, 1955

The First Chorus

This is our third annual dance band directory—an issue in which you not only can find short sketches about every major dance band in the country, but also can read the opinions and attitudes of many of the active participants in the dance band field.

I'm sure, for example, that you won't want to miss bandleader Dan Terry's appraisal of what's wrong with the business and who's to blame. And George Hoefer's absorbing story about how radio created a major dance band audience in the mid-west in the '20s and '30s. And the opinions of such varied personalities as Guy Lombardo, Count Basie, and Whoopee John.

* * *

On succeeding pages, you will read Leonard Feather's story about the tragic demise of Charlie Parker, along with comments from many musicians who knew him well. There is little we can add.

Except to say that it is indeed ironic to have to dig deep into the back pages of a daily newspaper to learn of the death of a man who in the last 10 years has done more to shape an American art form—jazz—than any other person.

Charlie Parker, despite whatever frailties he may have had, was an amazing and a consummate musician—one who will be remembered and respected as long as there is jazz. He was an innovator and a pioneer in the truest sense of those words, and no one ever is going to be able to take that away from him.

I recall a conversation I had a couple of years ago with one of jazz' outstanding contemporary figures. We were discussing Parker, and this man pointed out that "If it weren't for Bird, there wouldn't be any of us. He is music. You can hear Charlie Parker not only in every young jazzman playing today, but also in pop tunes of the day and in radio studio orchestras and in Sammy Kaye's arrangements.

"If he had been of another sort of temperament, he'd have been one of the biggest men that music has seen—you would have seen him on the stage of Carnegie Hall wearing tails and leading an orchestra and all the papers and magazines would have been writing about him as they have about Duke Ellington for 20 years."

And I guess that he pretty well summed it up.

Charlie Parker was a musician and an artist. It is a pity that not only do so comparatively few persons recognize it today, but an even greater shame that so few realized it while he lived.

—jack tracy

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Down Beat

Jazz World Mourns Loss Of Charlie Parker

Petrillo Seeks UN Orchestra

Washington — James C. Petrillo, President of the American Federation of Musicians of the United States and Canada, in a recent visit with President Eisenhower at the White House, discussed the possibilities of "a United Nations Orchestra to bring the universal language of music to this multi-lingual but vital organization." Petrillo also spoke about "relief from the war-time amusement tax which is a severe employment deterrent for musicians and others, and which has now become a source of declining federal revenue.

"The United Nations," said Petrillo, "should possess and make generous use of the finest symphonic orchestra it is possible to recruit. Such an orchestra would be the rallying point for the diverse elements that comprise the U. N., for it alone would speak a universal language known and appreciated by all . . . I am well aware that the United Nations budget does not provide for such music, but I am also conscious that most of the free nations, including ours, have come to recognize that musical culture has a distinct role in the battle for men's minds and hearts.

"Otherwise, we and they would not be appropriating tax monies to support the current overseas tours of great orchestras. Surely our own great country, which has set the pace in fostering and encouraging the United Nations, can find a way to give the U. N. a means of musical expression that will bring greater harmony and understanding among its delegates and the peoples they represent."

Lillian Roth In Stage Revue

New York—Lillian Roth will return to the stage as the star of the new musical revue, *Pleasure Dome*. Producer Jack Segasture was scheduled to place the musical in rehearsal on March 25 for a May opening in New York, but he has decided to wait until September for Miss Roth, who must fulfill a number of night club engagements before then.

The star will also report to the MGM studios this summer to be technical advisor for the filming of her life story, *I'll Cry Tomorrow*. Accordingly, contracts have been drawn up calling for rehearsals to commence Sept. 9, with an out-of-town tour in New Haven, Boston, and Philadelphia prior to Broadway.



Charlie Parker

Betty Clooney Fired By Paar

New York—In an indication that not all CBS firings occur on the Godfrey show, CBS-TV's Jack Paar has dropped singer Betty Clooney. Edith Adams, who had filled in for Betty during her vacation, was named permanent replacement. Betty didn't remain homeless long, however, for she was invited by Robert Q. Lewis to join his show.

According to Jack O'Brian, radio and TV columnist, romance was also a factor in the hassel. Wrote O'Brian: "Jack Paar denied Betty's backstage romance with Pupi Campo, bandleader-comedian of the Paar program, had anything to do with the firing, although admitting he once told Betty and Pupi if they married, 'one would have to leave.' . . . Pupi said he and Betty would be wed, soon as he gets unmarried from dancer Diosa Costella . . . Paar said he liked Betty very much, but that Edith Adams had given the 7 to 9 a.m. variety show such a 'lift' everyone concerned decided she should stay on."

Singer on the show gets the "minimum union scale." For 15 hours a week, according to Paar, that scale amounts to \$800.

New York—Gary, 21-year-old son of Bing Crosby, has signed an exclusive CBS radio contract and has become one of the regulars on the *Tennessee Ernie Show* on Mondays, Wednesdays, and Fridays at 7-7:30 p.m., EST.

In addition to the CBS radio contract, Gary will make occasional, exclusive guest appearances on CBS television programs.

New York—Charles Christopher Parker Jr., acknowledged by most of his contemporaries as the greatest jazzman of modern times, is dead.

The alto sax king died of an acute heart seizure at 8:45 p.m. Saturday, March 12. An autopsy revealed that he had lobar pneumonia; he had also been suffering from ulcers and cirrhosis of the liver.

Parker died at the Fifth Avenue apartment of Baroness Nica Rothschild de Koenigswarter. The Baroness, an avid jazz fan and an old friend, told reporters that he had stopped off there the previous Wednesday. That day he complained of difficulty in breathing. A physician summoned by the Baroness recommended immediate hospitalization, but Parker refused to leave. "I did not have the heart to force him to go," she added.

On Saturday evening Parker was watching the Dorsey Brothers' TV show when he began to laugh, then collapsed, and died in a few minutes. His body was sent to Bellevue, where it remained unclaimed for 48 hours before word reached Parker's wife and the newspapers.

Hospital authorities erroneously listed Parker's age as 53. Parker gave his own birthdate as August 29, 1920. Born in Kansas City, he gained his early experience in the bands of Jay McShann, Harlan Leonard, and Lawrence Keyes. He first earned widespread attention when in New York with the McShann band, with which he made his record debut in 1941. In the mid-1940s he gained international renown as one of the creators of bebop. He played at the International Jazz Festival in Paris in May 1949 and toured Scandinavia in November 1950.

Parker left a son, Baird, 2, by his fourth wife, Chan Richardson, and an older son, Leon, 17 (believed to be now in service) by his first wife, Doris Parker, his third wife, who works in Chicago, flew to New York to assist with the burial arrangements.

(Ed. Note: See next page for Leonard Feather's story on Charlie Parker.)

Philadelphia Orchestra Inks Longterm Contract

New York—Columbia Records and The Philadelphia Orchestra celebrated their 10th joint anniversary last month with the announcement of a new long-term, exclusive recording contract.

The Philadelphians' first Columbia recording, Beethoven's *Seventh Symphony*, became available in March, 1945. In the past ten years, there have been 110 Columbia-Philadelphia releases, and for the last three years, the orchestra has been Columbia's best-selling orchestra, with several releases among the company's 10 top new Masterworks recordings of each year.

No More Agony

Parker Finally Finds Peace

By Leonard Feather

The agony of living is over for Charlie (Yardbird) Parker. It was an agony he had been ever more reluctant to face during the past year. Those of us who were fortunate enough to know Bird as a friend had the bitter experience of watching him disintegrate, of knowing that it was too late to help him because he no longer cared to be helped or to help himself.

Those who came to hear Charlie in the great years saw only the fingers and heard only the incredible sounds of his horn. Knowing nothing of his inward struggle as a human being, they talked carelessly, and sometimes a little too loud, about his history of narcotics addiction, his personality quirks, and the legends that had enveloped him.

Behind this facade that they saw and heard was an intelligent, articulate, and intensely warm human being. It was when he first came back to New York in 1947, after the months in California's Camarillo State hospital following his first breakdown, that Charlie presented his real inner self to the writer, talking frankly of how dope had taken 11 years out of his life (he was then 27).

"It all came from being introduced too early to night club life," he said. "When you're not mature enough to know what's happening—you goof." The heroin habit had him in its grip not long after he started on it in 1935, and the all-too-familiar pattern of increasing dependence, of cures and gradual relapses was repeated time and again.

"I don't know how I made it through those years," he told me. "I became bitter, hard, cold . . . what made it worst of all was that nobody understood our kind of music out on the coast. They hated it. Leonard, I can't begin to tell you how I yearned for New York."

For quite a while, New York seemed to have the regenerative qualities he sought. And it had Doris Parker, the tall, kind-hearted girl who towered over him physically as she looked up to him mentally and musically. There was a period of normal living when even a trip to the beach together, for Charlie and me and our wives, seemed typical of the simple pleasures he could enjoy like anyone else.

But it didn't last. Soon the search for Nirvana resumed and the moments off the bandstand seemed dedicated to the pursuit of oblivion; if it wasn't narcotics it was alcohol. Looking up from a hospital bed, recovering from an ulcer siege, Bird said to me: "The doctor told me if I don't quit drinking I'll die. I've had my last drink."

How many years ago was that—four, five, six? No matter—there were so

many times afterward that he forgot. And there were the times that he remembered again, too; when Doris left and he seemed to have found happiness with Chan, a beautiful little brunette. Charlie became a loving stepfather to Kim and an adoring father to Pree and Laird, the two children Chan bore him.

But the multiple strains of living soberly after a whole adult lifetime of dissipation, of being a Negro in a white society, of adjusting himself to the lack of understanding of his personality and his music, gradually told on Charlie again. Then, a year ago, his little daughter Pree died of pneumonia. This was perhaps the breaking point that led to the pattern of self-immolation, to the tragic evening last September when, after a pitiful performance at Birdland, he stumbled out of the club that had been named for him, went home to Chan, and swallowed iodine.

I saw Charlie three times after that. The first time, playing a Town Hall concert, he looked healthy, talked sensibly, played magnificently and told me he was commuting daily between New Hope, Pa., where he and Chan had found a home, and Bellevue hospital, where he was undergoing psychiatric treatment. He had dropped 20 pounds of unhealthy excess fat; he was like a new man, and New Hope seemed the right place for him to be living.

The second time, a month ago, he was standing in a bar over Birdland, raggedly dressed. He said he had not been home to New Hope lately. The bloated fat was back. His eyes looked desperately sad.

The final night, Charlie was playing at Birdland for two nights only, with Bud Powell, Kenny Dorham, Art Blakey, and Charlie Mingus. One set was too much for anyone who had known and respected this man. He refused to take the stand, quarreled with Powell, stalked off after playing a few desultory bars, and a few minutes later was seen by a friend around the corner at Basin Street, with tears streaming down his face.

"You'll kill yourself if you go on like this," said Mingus, who loved Charlie and was mortified at the spectacle of his imminent self-destruction.

A week later, Charlie Parker was dead.

What can all the verbal post-mortems do? Charlie Parker has gone, and we can console ourselves only with the thought that his tormented soul has finally found peace.

As Gerry Mulligan commented, standing outside Birdland with a group of silent friends the day the news broke, "For a man that put so much into his life, Charlie certainly got precious little out of it."

And as another musician said, "Perhaps, after all he'd gone through and

was going through, this was the only thing left for him—maybe the best."

Amen, and rest in peace.

(Ed. Note: The following quotes show the respect men in all the jazz idioms, held for Charlie Parker's talents.)

Duke Ellington

Charlie Parker made a tremendous contribution to the fabric of modern day sounds. There are countless records and performances by innumerable artists in which you hear a certain phrase and you immediately see Charlie's picture in your mind's eye.

Dizzy Gillespie

It is so hard to put him, or your feelings about him, into words. I can remember back to the first time I met and heard him—it was at Monroe's Uptown House. I just couldn't believe what I heard. Later, Billy Eckstine and I managed to get him into the Earl Hines band with us — playing tenor.

Shortly before I left for Europe, a couple of months ago, I ran into him at Basin Street. He sat down and talked with me about our getting back together again. The way he said it, it was as if he was saying "Before it's too late . . ." I think Charlie had a premonition. Unfortunately, for all practical purposes, it was already too late. If it had happened, it would have been the greatest; I don't need to say that I had some of the greatest experiences of my life playing with Charlie Parker.

Benny Goodman

He was certainly one of the most brilliant men in the whole field of jazz music. I was very sorry to hear the news.

Norman Granz

I think it is a shame that finally, when jazz has reached its peak in public acceptance, the man who should have been given the most credit for innovating and originating the ideas that are currently popular (ideas for which other musicians are being credited) should be completely forgotten. When the recognition awards are being handed out—I'm thinking particularly about the *Time* and *Life* "great discovery" that jazz is with us—where was the credit due Charlie Parker, the single most important figure of our modern school?

Charlie Mingus

Most of the soloists at Birdland had to wait for Parker's next record in order to find out what to play next. What will they do now?

Bobby Hackett

He was just the greatest influence. He was felt everywhere. It might have been a matter often of delayed reac-

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A Tale Of Two Cities

New York—Until recently, Norm Prescott was the leading disc jockey and also program director of Boston independent WOR. Prescott is now on New York's WNEW with several hours a week of his own, but his ties with Boston are being kept up through an unusual arrangement.

Prescott will be heard in Boston for an hour every weekday afternoon in a program described as "a New York correspondent-type show for WORL and New England." Armed with a portable mobile unit, Prescott's programs "will originate from the most unexpected and highly interesting places, like Les Paul and Mary Ford's home, Perry Como's show rehearsals, Al & Dick's restaurant while lunching with Eddie Fisher, or while flying en route from New York to Boston from the plane."

There'll be a disc jockey on Mount Everest yet.

Riverside Gets Monk

New York—Riverside Records has announced the signing of Thelonious Monk, one of the major figures in the development of modern jazz, to an exclusive recording contract.

The signing of Monk (who formerly recorded for Prestige) is the latest step in Riverside's new program of increased emphasis on the modern field. Monk's first LP for the label will be cut within the next two weeks, as part of a heavy March schedule of activity in this field.

Riverside has just issued an album featuring Sarah Vaughan vocals cut a few years ago, and in late March was to issue an album by the Randy Weston trio—the second LP by their new piano discovery. This release features originals by Weston and by his bass player, Sam Gill, and the lineup includes Art Blakey on drums.

Records For Students

New York—Jules Colomby has formed a new jazz record company, Signal, and his first releases will be a series of LPs "designed for analysis and students' participation." On the first LP, one side features the Duke Jordan quartet with Gigi Gryce, Oscar Pettiford, and Kenny Clarke. The reverse side will contain the same recordings minus the solos by altoist Gryce. This will enable the listener to play along with the record.

All album notes for the series will be written by classical composer Hall Overton, who also has been recorded as a jazz pianist and helped write several of the *New Directions* dates made by Teddy Charles. Signal is located at 580 Fifth Ave., New York.

Wolpe Work Commissioned

New York — Composer-teacher Stefan Wolpe, whose pupils in classical theory and composition have included several jazzmen, has been voted this year's Rodgers and Hammerstein commission. The commission is granted by the newly amalgamated League of Composers and International Society for Contemporary Music, United States Section. The German-born composer, who is now an American citizen, is to write an orchestral work approximately 20 minutes in length.

Victor Waxes West Coasters

New York—In a recent visit to the west coast, Victor jazz a&r head Jack Lewis cut 62 sides in eight days. Among the sessions cut were one with trombonist Milt Bernhart and a brass choir of nine, with rhythm section; Conrad Gozzo with strings in arrangements by Billy May; a set with a group called The Five, whose personnel can't presently be divulged; and two trio albums with pianist Pete Jolly.

APRIL 20, 1955

Strictly Ad Lib

NEW YORK

ONSTAGE: David Wayne may have the male lead in Rodgers and Hammerstein's *Pipe Dream* musical, based on John Steinbeck's *Sweet Thursday* . . . The Saint of Bleecker Street, instead of closing, is trying a four-performance weekly schedule instead. All the unions involved made concessions . . . Look for a musical based on the Lindsay-Crouse comedy, *Strip for Action*. It's about burlesque. What else?

ENTERTAINMENT-IN-THE-ROUND: House of Flowers will probably be made into a 20th Century-Fox film . . . Ella Logan is at the Persian Room of the Plaza . . . Patti Andrews made her eastern debut as a single at the Latin Quarter March 27 . . . Matt Dennis is reported opening at the new Chi Chi Club . . . The Will Mastin Trio featuring Sammy Davis Jr., goes into the Apollo May 17 . . . Kaye Ballard at the Hotel Pierre's Cotillion room.

JAZZ: John Lewis is writing the book for a new six-piece band Kenny Clarke will lead . . . Chet Baker has added Pete Littmann on drums and Jack Lawlor on bass, both Boston musicians . . . Lou Levy accompanied Chris Connor during her two weeks at Birdland. He was brought here to join the Stan Getz unit, but things didn't work out at rehearsal, so pianist Johnny Williams remained . . . Dave Brubeck will be on the Colgate Comedy Hour April 24 . . . Billy Taylor is currently in a long run at the Composer, the city's most attractive jazz room. The Herman Chittison trio is opposite him . . . Bud Freeman introduced a jazz policy at Bill Hillmann's Inn, Hartsdale, Westchester . . . Sol Yaged and his quartet are at the Embers every other Sunday night into the summer.

Lionel Hampton and band will be on the Ed Sullivan show May 1 . . . Modern Jazz Quartet is at Birdland April 7 for two weeks with Perez Prado . . . Gerry Mulligan will play two weeks at Basin Street May 12 with the Chet Baker group . . . Bob Maltz's Stuyvesant Casino sessions are no longer strictly Dixieland. In addition to regulars like Pee Wee Russell, Vic Dickenson, and Zutty Singleton, a recent weekend recital there included Teddy Charles, George Wallington, and Herbie Mann . . . Jimmy Woode has joined the Duke Ellington band as bassist. He used to work with Ella Fitzgerald, and has played extensively in Boston . . . Chuck Flores has rejoined the Woody Herman band on drums.

RECORDS, RADIO, AND TV: Al Jolson's estate has filed suit against Decca concerning a matter of royalties . . . New signings: Joe Derise (Bethlehem), Dori Brooks (Label "X"), The Taylor Sisters and Bette Anne Steele (Capitol), the Marion Sisters, Arlyne Tye, Danny Costello, the Encores, and the Mascots (MGM) . . . Charlie Applewhite is now a regular on CBS-TV's Morning Show with Jack Paar . . . The Honey Dreamers became part of the new Ted Mack WNBT series April 4.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: The Crew-Cuts, DeJohn Sisters, and Will Jordan open three weeks at the Chicago theater on April 8, inheriting the stage from a triple-decker record show of Georgie Gibbs, Bill Hayes, and Johnny Maddox . . . Tony Martin bows into the Chez Paree on April 8, following Xavier Cugat and Abbe Lane, and Yma Sumac takes over the Empire Room of the Palmer House on April 14 after Celeste Holm.

An East Indian calypsonian named Lord Invader invades the Blue Angel on May 20 in a revue that features a trio of Afro-Cuban dancers . . . The Billy Williams quartet is current at the Black Orchid after its engagement was twice delayed. They're toplining a bill with NBC-TV singing comedienne Helen Halpin and novelty violinist Dave Romaine . . . Mayfair Room at the Blackstone Hotel is contemplating a return to floorshows on a spot basis, which may begin this month with a four-day show if a strong attraction becomes available.

INSTRUMENTAL: Muggsy Spanier, who recently celebrated his 35th anniversary on the jazz scene, has been

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Hit The Road, Men

By Count Basie



Not too long ago there was a real "crazy" dog in our household with a pedigree a mile long, and natch we called him "One O'Clock Jump." All house broken and lovable, he was a nice little fella, but we had to get rid of him because he just couldn't get used to the two-legged man of the house; namely me.

You see, in the past so many years, I just haven't been around home long enough for him to dig me. The last extensive tour we took did the trick. I came home several jumps beyond one ayem, beat to my index finger and ready for the long sleep. As luck would have it, Mrs. Basie was out on one of her civic missions and the baby sitter was told never to let anyone in who didn't have a key. Of course I had one, but you know that darn "mutt" wouldn't let me get past the first crack in the door.

Therefore you get the idea that I am not home long enough these days for even "man's best friend" to show his canine hospitality. However, don't get me wrong, I love the road. It may be a little tough on my wife and kid,

never seeing their father and husband until Birdland time comes around, but it has and will remain a great thrill and challenge to me.

Out there on the road you come face to face with life and the folks who live it in so many different environments, moods, and places. It probably affords a man the greatest knowledge he can get about people, for it allows him to get with them, understand them, and, above all, appreciate them.

Of course there was a time when I, like many bandleaders, didn't feel this way, because, man, the road was rough, the ulcer trail of the band business, and the one-riter was the Siberia of the musical profession. However, today an iron curtain has been lowered on the past and the difference has made the "road" inviting. Now you can get a good night's rest in clean, well-kept motels and hotels where good hot meals are either on hand or as close as the telephone in most rooms. This way a band can stay refreshed from one engagement to another, for hand bowls have been replaced by showers, and bathtubs with running hot and cold water.

Not only has there been a change in living conditions, but a vast change has taken place in the people that bands are hired to entertain. This great change is pinpointed in both their character and their acceptance of what they are offered in the way of music. This change has given my band a drive and a new inspiration which finds each man giving the best he has to offer for the money and beyond. Because of it, we're always experimenting with new notes and sounds in an effort to give back what we receive.

From minute observation and conversation with folks from Maine to Florida and out to California, the fact has been borne out that the big reason for this human upsurge is that people are doing better, living better, and have gained a better understanding of each other regardless of their race, creed, color, or religion. Advancing democracy has given my race more hope while it has lessened the tension of the whites who in the past felt that they just had to draw a sharp line between "me and thee."

Every place my band has played, people seem to be coming closer and by their own will are coming down front from the spectator's seat. As a result in the once "bad (South) lands" the specter of bias and segregation isn't as ugly as it used to be, and in some places it seems to wear a smile. This

alone spreads its good emotion and everything you play you get the feeling it should be the great American tune.

Speaking of music, those who crowd the dances (there are some that are not so crowded) have developed a more sensitive ear for the sharps and flats, the moods and sounds of the band and its personnel. Today you can't just give them anything out there in the hinterlands. What you give must have the proper beat and must be programmed with a style and personality that embodies all that is new in music.

At dances, your audience is divided into two types—those who come to dance and those who come to listen. It's the listeners that you've got to beware of on the road. They're the makers or the breakers who stand shoulder deep around the bandstand, every movement, every facial expression telegraphing either acceptance or rejection of what you've got to offer.

Through these people I have learned that "Rhythm and Blues" isn't all powerful and hasn't cut as deep a salient across the musical world in the dance halls as it seems to have in the tallow factories. However the blues is a great favorite everywhere from the standard brand point of view. You know, a la Bessie Smith.

The mambo has carved itself a deep niche in the field of American music, and we find ourselves playing an entire set of the Latin-laden music. Somehow it seems to strike a happier note among folks bent on enjoyment and never fails to drive them to the floor. When we hit into the mambo beat, we have less people standing around the bandstand and the whole place becomes alive, embraced by a gaiety and abandon that pushes itself right up and through the entire band.

The "Road" however doesn't seem to go too much for the smoother rhythms, but you have to throw in a few waltzes now and then with a ballad or so in self-defense. This you must do as a change of pace so that the boys can rest their chops. In short, for the hinterlands you must have the same well rounded program you would expect to render on Broadway. It must be well seasoned with good musicianship and entertainment know-how—the gyrations, and the jive will get you nowhere. You see, the folks out where the one-riters begin not only know what they want, but what you're giving them.

'Exaggerated' Says Mills Of Rumors

Hollywood—Paul Mills, son of Irving Mills of the publishing company, told *Down Beat* that trade papers had exaggerated stories to the effect that the Mills company was getting into the record business in a big way with their American label.

"We've been in the record business for a long time, but heretofore have generally sold the masters to other companies. Now we are going to start pushing our own label, but it doesn't mean we plan to go into all-out competition with the major record companies. We're still essentially a publishing company, but inasmuch as all the record companies nowadays have publishing affiliates, we are going to have a record company as a kind of 'rear guard.'"

"For some reason, most of the big name, established songwriters have difficulty getting their songs recorded nowadays. Look at the songs on the so called 'hit parade' of the past few years. Very few are by top rank songwriters—the kind of writer who used to have several big hits every year, and whose songs last through the years. That's the kind of writer we're interested in."

Dance Bands Have Started Back!

That's The Considered Opinion Of The Commanders' Commander, Eddie Grady

By Eddie Grady

When Paul Cohen, Decca Records exec, and Camarata toyed with the nebulous plan of a "different" dance band, they heartily agreed on the basic concept that it had to be commercial, musically interesting, AND danceable!



Grady

But the idea was pigeonholed in their mental cabinets until one day after a recording session, when I was called aside by Camarata. He asked me if I'd like to lead the combination I had just worked with: four trombones, three trumpets, two saxophones, and four rhythm. Naturally, I was very flattered, and accepted without hesitation.

The outfit was called The Commanders, and while Decca was experimenting with conventional setups, we were used to accompany the big name artists on the label.

Evidently the public liked the unique instrumentation, and the orders that poured in almost swamped the shipping department. But no flood of orders ever drowned a business, and Decca, very pleased by the reception, asked Camarata to create original material and do the arrangements for us.

If I sound eulogistic about Camarata, that is my precise intention. It is impossible to confine him to a category. He is an interpreter of the classics who has a pop background and

he is a pop musician with classical training. Unbeatable, I'd say.

Camarata, the composer, had to develop a public, but Camarata, the performer charmed his audience upon introduction. He could play "hot" and "sweet" with equal facility and he soon won fame with the bands of Red Norvo, Charlie Barnet, Frank Dailey, and Joe Venuti. His trumpet was already heralded in 1935 when he joined Jimmy Dorsey.

Maybe you'd like to know the origin of his nickname "Tutti." Born Salvador, that monicker was too formidable for the Dorsey lads, and they dubbed him "Tutti," which stuck. In 1937, he enlisted under the banner of Bing Crosby and remained with Der Bingle for three years, tripling as musician, writer, and arranger.

Came 1947, and Camarata organized the Kingsway symphony orchestra, a full-sized organization of 70 trained musicians, some from the famed National Symphony with a sprinkling of Royal Philharmonic and New Symphony men. It was at this time that he requested a leave of absence and went to England. In that country he did a film for J. Arthur Rank and scouted personnel for his orchestra. Since then he has alternated his activities between the United States and Great Britain.

Working with and observing Camarata has been the greatest experience of my career, which started at the age of five when I played the drums on *The Children's Hour*. Three years later I was thrilled by an invitation to appear with Paul Whiteman. But even tho I was a professional, my studies continued. I spent hours every day with the best drum teachers in the country and devoted hours to practice. I suppose that I did show some promise because I worked with Tommy Dorsey on radio shows when I was 12. The next year Warner Bros. signed me for a series of musical shorts, and the following year I hit the road with name bands.

Upon reaching my 17th birthday, I joined the air force and beat the skins in a Glenn Miller outfit. After the war I resumed with Tommy Dorsey, and in 1952 I became drummer for Benny Goodman.

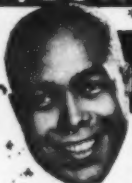
I feel that a dance band today must have something "different" to offer, and I hope that I don't seem immodest if I say that The Commanders have just that! It's because of the voicing of arrangements around the instrumentation of the band. Here's what "Tutti" has to say: "Voicing of the trombones is both opened and closed position. Voicing of the trombones and clarinets is with the clarinets on top of the trumpets. This is done to relieve the ear of the heaviness of the trombones' sound. Voicing of the ensemble involves using bass saxophone and baritone saxophone in fifths on the bottom, with open voicing in the trombones plus closed position in the trumpets."

There are variations in this voicing as follows: the baritone saxophone can carry the melody while the three trombones play inverted harmony. A second variation is tenor lead with four trombones. Also it's possible to use an alto lead with four trombones. Then various ensemble unisons are voiced to trombones, baritone and tenor; one trumpet, tenor, etc. The style is based on leaving open space for the rhythm, meaning that there is a minimum of section-to-section variation as in the usual dance band, where the saxophone and the brass play figurations. We have eliminated as many of this section to section variation as possible in order to let the rhythm come through in the open spots instead.

I've tried to keep abreast of current dance trends, and in our travels throughout the country, doing colleges, ballroom, and hotel dates, I've especially noticed that people prefer dance music that has a beat. For this I'm happy, as we have 150 such arrangements in our library.

I don't profess to be a seer, nor do I want to wind up behind a crystal 8-ball, but I predict that dance bands once again will be the major draws in music. That fabulous invalid, the dance band, has passed the crisis and will resume its position—at the top of the attraction list.

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An enterprising promotional gimmick recently was instituted by Ralph Marterie, when he and the band filmed a 15-minute short called *First on Wax*, which will be used on TV stations in advance of his one-niters in the various towns Marterie plays. Included were his versions of *Bongo Guitar*,

Dry Marterie, and *Crazy, Man, Crazy*, and idea of the film is to show how records are made. It is the first time television movies have been used as advance publicity for a dance band in the same manner that records are now used. Film is available at no charge to television stations.

Ralph Marterie—A Progress Report

It has been a little more than two years since this publication selected Ralph Marterie as the *Down Beat* orchestra and began to follow his career closely in the hope of (1) learning what we could about some of the ailments of the dance band industry and (2) seeing what difficulties and woes might lie in store for an orchestra setting out in troubled times.

At that time, Ralph had only recently given up a comfortable job as staff trumpeter on the Chicago ABC outlet to try his hand at becoming a leader. Several records he had made for Mercury with a studio orchestra had not only sold encouragingly well, but stirred up enough interest among ballrooms and colleges in the area to warrant taking a chance at quitting ABC and hitting the road.

Although largely unknown nationally at the time we selected him as the orchestra we wanted to work with, he had done remarkably well in the dates he'd played, particularly in the colleges, a very good sign.

A couple of months after the *Down Beat* orchestra went on the road in ear-

nest, it got its first major break. The Marterie record of *Pretend* hit the shops, then took off like a frightened jackrabbit. It became the first dance band instrumental in many years to hit the tops of the sales charts and reach the coveted million mark. Ralph was on his way.

Then, just as *Pretend* had about faded from the picture, Marterie tapped the jackpot once more. His infectious, up-tempo *Caravan* became a solid best-seller, one which also, Mercury says, topped a million sales.

Since that time, Ralph has been working steadily—mostly one-niters with occasional location stands like the Hollywood Palladium and Chicago's Melody Mill ballroom sandwiched in.

His records have continued to sell well, though none has yet approached the fabulous marks set by *Pretend* and *Caravan*.

Except for Marterie's featured trumpet, it is basically an ensemble band—one that plays solidly danceable arrangements and keeps people on the dance floor.

Ralph himself has become a capable

leader who makes a good appearance and has developed the awareness every good bandleader needs as to customers' likes and preferences. He has now covered the entire country, has done repeat dates at many spots, and has even racked up a few house records at various ballrooms.

The turnover in the band's personnel has been high, especially in its first big year. Ralph is the type of leader that John McGraw was in baseball—a man who knows what he wants from his men, expects top performance at every date, and finds new sidemen if he doesn't get it. In that respect he is difficult to work for, yet there are men on the band who have been with him ever since he started.

Marterie's orchestra seems to be headed for a long and prosperous career. Within two years it has become one of the few outstanding ballroom attractions left in the dance band business. And with many signs pointing to a big resurgence in dance band popularity, Marterie now has the experience and know-how to capitalize on it in a big way. He is in business to stay.



Let's Have Help, Pleads Dan Terry

Several weeks ago, following the hubbalo of the National Ballroom Operators Association convention in Chicago (hereto to be referred to as the NBOA) I was asked if I, as a young band-leader, would take the time to submit my road findings of conditions I felt a detriment to the band business. I was scantily told that elaborate plans are being formulated for a great new band era, and that there had already been one closed meeting following the convention which stirred much in the light of this new era.

I sat, thought, and honestly wrote my feelings . . . not only mine, but also those I borrowed from fellow band-leaders and bandsmen I see almost daily in the business. Then the unexpected happened. I secured my most important booking to date. My orchestra was set to appear at Birdland, Broadway, U.S.A., the greatest jazz club in America;—the jazz showcase personified—the date Jan. 13, 1955.

I was unable to finish my thesis before the opening, but promised myself that I would find time during the job. I wrote, rewrote, read, and reread all of my notes between sets while awaiting the arrival of the agency representative I was preparing this for. I was sure he would be in to catch the debut of my new band. After all, I asked myself, is he not interested in new bands and the band biz in general?

It was then that I realized the incompleteness of my thesis. I had overlooked the most important factor in the building of any solid structure, whether it be of a mortar foundation or that of the combined ingredients of mankind labeled talent . . . good, bad, or indifferent. The most important factor in the creation of anything lies in the genuine interest and want for success of this creation by the so called creators to be.

Assuming the assured fact of the importance of each facet, let us begin with the booking agency.

Ever since the fall of Band Biz, U.S.A., there has been a sickening amount of discussion about the search for new bands that need the help and guidance of the wise men who sit behind their huge desks and closed doors. You hear them constantly shouting "we

need new bands; new Dorseys, Millers, Goodmans, etc.," until every big name of the present and past is mentioned. "Give us new exciting bands and we'll show you what to do with them." (No comment.) "The industry needs new blood, new faces, new spirit, new personalities, etc., etc., etc." . . . and you walk away with all of the kindness in your heart saying, "Yeah, I know." You think, but you don't say anything. Why bother? It's not the closed door so much that bothers you, more so it's the closed mind that is the real concern . . . the living in the past while the world surges on with all of its newness and excitement . . . the challenge it offers.

My band opened in the hub of the entire music world in a location within a 10-block radius of all the major booking offices. Every agent was alerted to the opening, since the band was unsigned and free to accept the help, advice, and guidance of these gentlemen who are in a position to get behind a new, promising orchestra; these same gentlemen who assured all of you at the NBOA convention that they wanted to build new bands and personalities for your ballrooms and clubs.

ONE AGENT showed up, and his attitude is reflected in his remarks about the orchestra, and I quote: "gee, Dan, the band is really great, but I wouldn't know where to begin with it. You know the band biz stinks, and we have bands under contract that we can't give away, etc., etc., etc." . . . with all of the negativism possible. You try to argue, but give up in disgust.

On the other hand the gentlemen of the trades showed up en masse and reported their findings in their reviews. (*Variety*, Jan. 19, *Cash Box*, Feb. 5; *Down Beat* Feb. 23 etc.) The reviewers all felt the orchestra had the ingredients necessary for a band which should succeed; the excitement, color, style, feeling, cohesion, etc., that a band has to have in order to sell. They saw something they felt could add a lift to the band biz. They saw and heard a band that could sell not only in jazz clubs, but in ballrooms and hotels as well, and they wrote about it. Their attitude was one of positiveness! Though they were concerned with the present band industry, their main interest was in seeing what this band had to offer that might in any way cause some stimulation (read the reviews).

All right, gentlemen, cool down and read on. Here's exactly what I'm talking about. First, I'm not saying that

you were the entire cause of the decline of the band industry, since we both realize there were many factors that contributed to this, but I will say that you didn't do anything to help stop it, or to correct it. Your agencies were built through millions of miles of one-ners made by every type of band imaginable. When it was a snap and when bands were a hot item; when there was great competition and dozens of bands in the field you proved your great salesmanship.

You helped launch great band after great band. You were flying on all cylinders. You encouraged new leaders, literally picked dates out of the air when you had to, made deals with operators to start new bands, loaned them money to get started on, helped find backers, and in a sense did everything possible to give your product an even chance. This is what you were doing when things were swinging for bands.

How about NOW? What are you doing NOW that things are rough? What are you doing NOW besides talking and griping about how bad things are, and how much worse they seem to get from day to day?

Now that bands really need your help, WHERE are you? Isn't it about time we all stop beefing about how bad the band business is and do something genuine to help restore it? Oh, sure, conventions are great, and everyone gets to see Harry and Joe again, and the gin is the greatest.

Sure, everyone becomes stimulated with the excitement they once knew and wished they had again, and it's great to be fraternal, but how long can these musical frat-gab sessions go on without some concrete action following before even this interest falls by the wayside? The point of concern in the mind of every young bandleader today is whether or not there will be a follow-through, or do we all get together once again 52 weeks henceforth and have a ball and listen to the same thing all over again?

We are now in a completely different era, as you all realize . . . the era of singers, of out-of-tune vocal groups, and TV. The latter is one medium that almost everyone said "never would be for bands because bands just couldn't be televised successfully," but it is happening now and will occur even more frequently this fall, with several bands already set for full time sponsored shows. I bring this up to simply point out the same "closed mind" attitude prevailing here that is dominant in the

entire structure of the band industry booking offices.

Bands CAN happen again . . . GREAT BANDS . . . but they will only happen if and when you start working to make them happen. The time is just as soon as you are ready to make them happen. Just as soon as you decide to get behind bands with all of the excitement and enthusiasm you once had and again build them into the greatness that once existed. The country is full of exciting musical talent and leadership that is frustrated to the point of lunacy with an eagerness I never expected to see again, until I, too, learned that giving a good group of musicians the right opportunity with the right musical scores builds for an infectious excitement that not only makes a band swing madly, but also excites the audiences to the point of cheering. (Remember the old BAND BIZ days, fellas?)

Instead of waiting for the record hits of bands to return, or for any individual or group of record companies to get behind bands solidly to the extent of the kind of promotion they give to a belting vocalist or a vocal group, I feel we should give great consideration to the old tried and true methods of the great band era.

I'm speaking of operations such as the former Schribman method in the New England area, or that of the Karzas-Archer operations of the past, the Frank Daileys, etc. . . . the method of sitting a band down into a spot for a building period, then to another without any layoffs in a rotation plan that not only builds a band but at the same time builds a solid following for the band assuring the spot owner of new faces and a steady turnover of trade.

Some sort of a concrete deal would have to be made between the agencies and at least a half a dozen or more spot operators and bandleaders for this rotation plan to be effective. This is the only way that any good band can be afforded the chance of growing. Don't expect it to happen in a recording studio. Oh, there have been exceptions where a band in the past has had a lucky record and is off to the races, but which of these bands has had the lasting quality of a Goodman, Dorsey, or a Miller?

A band must be given time to create its own mood, style, feeling, sound, and pattern of operation. The leader must be given the opportunity of learning to pace a dance operation, to learn to develop showmanship and his personality. This can only happen if the band is given the chance to work in front of the public night after night. This can happen in the rotation plan, and great bands can be developed once again. There are a lot of details involved in this plan such as publicity and promotion of the artist. The band must be publicized properly and the bandleader built into a personality through the medium of press, radio, and TV.

Now, you say this all costs money,

Lombardo Lauds TV

By Guy Lombardo

The band business is a business of cycles. The cycle of the big rage for bands, again, is in the not too distant future.

You remember how things were in the era 1935 to the end of World War II. Bands were THE thing. It seemed that anyone who had the strength to lift a baton was certain to get a big following. But, when the war ended and things began to return to normal, people got more selective about the things they were spending money on, and decided to stop supporting most of the bands.

Meanwhile, what happened was that so many of the bandleaders who were wartime phenomena had been playing such junk that the public began to regard bands, generally, as something to stay away from. So, crooners became the big rage, and even today, aside from a few bands, the public prefers crooners to bandleaders.

Of course, when the public decided to stop supporting bands a lot of them had to go out of business, and a lot of

and what are you going to get out of it all? You'll build the bands and then what? Are you going to pay through the nose after you build them? Let me ask: What are you getting out of your present operations? How many percent are you down from last year or the year before, or even the year before that? The majority of you are just about making it now, if not borrowing to keep your present operation going.

A great many of you ballroom operators are using singers and single name attractions (and paying ridiculous prices to boot) with a pickup local band that you buy at scale with hopes that the name attraction will do business for you. In many cases this isn't happening either. You've had your share of bombs with them, too.

Gentlemen, the BALLROOM is for DANCING and DANCE BANDS! Do you want to kill the little there is left of the empire you once built to such great heights? I'm sure that every young bandleader in the business today will go along with any sensible plan that can be set up without anyone getting hurt after the product is established. They would welcome it.

Naturally, you can understand that as his boxoffice appeal increases, he will feel that he should receive a just compensation for his selling qualities. I'm sure that when you're making it, you won't mind slicing the cake in fairness. When you're not, no one expects you to. The young bandleaders of the nation are willing to cooperate, I assure you. Your level of agreement must come in your dealing with the agencies.

There is much to be said on every facet of this operation, and much to be done. Shall We Dance, Gentlemen?



men were thrown out of work. It's still a very serious situation today.

But TV is bringing back the bands. The signs are everywhere. During the past 10 years people stopped dancing—particularly the teenagers. They stopped dancing in order to stay home and watch TV. Oh, of course, millions of people have continued to go dancing during all this time. But I'm speaking in comparative figures, and comparatively few people have been dancing during the past decade.

So, ballrooms have closed, night clubs have suffered, and as I've said before, musicians have been hurt.

Today, however, the public is rediscovering bands because of TV. Our own programs have helped in this area. Then, the Dorseys program this past summer reawakened people throughout the country to the fact that there is good dance music available. The Dorseys, you understand, play good dance music, unlike some of the fly-by-nighters who insulted the public's ears and intelligence during the war years.

Also, Lawrence Welk, on the west coast, has made many people there dance conscious. Sauter-Finegan and Ray Anthony also have been quite active and well received in TV.

As you may know, Music Corp. of America is currently selling a program with my orchestra on a syndicated, city-by-city basis. They report to me that the response is tremendous, because there is great demand in localities throughout the nation, for dance music.

TV is a peculiar medium. It has killed off many facets of the entertainment business, and it has also revived interest in others. In the case of dance bands, by giving people an opportunity to see a few selected dance bands at close range, TV has begun to create a demand that most definitely will result in a big band boom. I predict that by 1957 the era of big bands will have again arrived.

How Radio Helped To Build Big Bands

George Hoefer Tells The Absorbing Story Of How Some Top Orks Got Chicago Starts

Yes, you with the new Christmas trumpet, there once was a time when you could win fame and fortune as a bandleader. And you didn't have to stand in front of Sammy Kaye's band and compete with Grandma. You sent your musical product over the radio waves emanating from Chicago's transmitters.

Between 1920 and 1940, the Windy City's ether was heavy with a pot of gold that could fall right in your lap, and often did. It took more than a gambler's choice to hit the jackpot. There was also involved ingenuity, personality, a lot of gruelling ground work, and even musicianship. Sometimes leaders worked for next to nothing for the use of the wire.

The winning bands were rarely formed in Chicago. They converged in the center of America from many hotel dining rooms where subdued tenor saxophones were in order and from territorial dance band routes calling for a schottische. Many came from New York City, the traditional fount of opportunity, where they had been buried in musical stagnation. Quite a few of the latter returned to Gotham in glory a few years later.

The basic routine got to be standard: (1) win over a Chicago following and get located in a key spot; (2) entertain the wide audience within earshot of Chi sustaining radio broadcasts; (3) then out to the hinterlands to meet the listeners on one-niters and theater tours; (4) back to the "name" Chicago spot until a coast-to-coast sponsored radio show was in the bag. The last step was usually followed by the move to New York and the turning down of work to keep out of higher income tax brackets.

Probably the most important attainment of all was omitted from the above outline of the namebuilding technique. That we must emphasize because of its importance in carrying out the four-point schedule. It is also the most interesting factor as well as the most

heartbreaking frustration to the musical artist. This was the development of a style unique enough to set a band apart from all others. To the musicians, many styles stood out like a sore thumb, and some even claimed that these "gimmicked-up" arrangements ruined their musicianship for other more musical jobs in the future.

In retrospect, the cases in point seemed to start making themselves evident during the mid-'20s, when the family loudspeaker had replaced the group around the dining room table watching father as he adjusted the cat-whisker in the crystal receiver. Joy and excitement came when he passed the spring holding the ear phones to listen to the original Nighthawks from WDAF, Kansas City. This program was played by a dance band led by a pianist named Joe Sanders and a drummer whose name was Carleton Coon.

The Coon-Sanders aggregation came to Chicago in 1926 on a summons from Otto Roth of the Blackhawk restaurant. It seems Roth's headwaiter, Dan Tully, had an idea, which entailed the removal of Ralph Ginsburgh's Concert Ensemble, the addition of a dance floor, and "going on the radio."

For five seasons the machine-like staccato style of the Coon-Sanders Original Kansas City Nighthawks played the Blackhawk wavelength. Their style wasn't sweet or hot jazz but it was distinctive. The renditions of *Bluefoot*, *Here Comes My Ball and Chain*, *Flamin' Mamie*, and *Red Hot Mama* became best sellers on Victor records.

They interspersed their long stay at the Blackhawk with tours over the mid-west where towns with a dancing gardens, Masonic hall, or ballroom practically made a holiday celebration out of the one-niter.

The Blackhawk also noticed that Monday night was slow, so a midnight show was arranged along the lines of the Kansas City broadcast. It was called the *Knights and Ladies of the*

Bath and catered to musicians and entertainers.

By radio and record fame, the band finally was given a New York billing at the New Yorker hotel, where the popular "Coonie" died on May 5, 1932. The tragedy brought to a halt the rising star of the band's career. The Ol' Lefthander, Joe Sanders, carried on for many years and again played long engagements at the Blackhawk, but never got a style or band to compare with the original Nighthawks.

The next regular tenant of the Blackhawk was the late Hal Kemp, the genial Carolinian who, under the sponsorship of Paul Specht, had garnered a bit of fame by playing in England and for the Prince of Wales aboard an ocean liner returning to the U. S. This was followed by years of dull routine as the house band at the newly-built Hotel Manger (now The Taft) in New York City.

His Blackhawk engagement changed all that, and his musical and unusually distinctive style was broadcast regularly and on the special Monday night "bit," which was called *The Midnight Fliers* during Kemp's regime.

The Kemp approach emphasized rhythm rather than melody, though not in the hot jazz sense, and gave the band a deep rich tone by having the clarinets play in large megaphones with holes in the sides. Hal was very interested in the classics and spent a lot of time at the symphony concerts at Orchestra Hall and listening to records played in his dressing room. He strived hard to make use of his radio time by presenting good musical arrangements.

He stayed in Chicago through the Century of Progress in 1933-'34, and returned to New York a top name band with an engagement at the famed Manhattan Room of the Pennsylvania hotel. He stayed on top until his untimely death in a California automobile accident in 1943.

When Hal left his Blackhawk stand he recommended another southern bandleader to Roth. Kay Kyser had been "doggin' around" the country for almost a decade, trying one thing after another in an attempt to reach the top. Kyser didn't play an instrument and probably never learned to read mu-



Hal Kemp



Kay Kyser



Bob Crosby



Wayne King



Griff Williams



Jan Garber



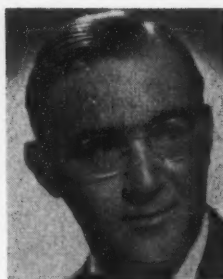
Ben Bernie



Horace Heidt



Shep Fields



Benny Goodman

sic, but he was determined to be a top name bandleader. He was a combination jester and minstrel of sorts, billing himself as the "Big Man From the South With a Cigar in His Mouth," and had his singers introduce the arrangements on radio shots by singing the song title chorus.

Kyser was an attraction in Roth's danceteria for a couple of seasons until 1937, when things started to happen fast. For his Monday night specialty he started the "Kollege Of Musical Knowledge" and in a couple of months it had gotten so big it was necessary to move it to WGN's main large studio on Michigan avenue. Shortly after that, it obtained national sponsorship and was broadcast from New York.

Otto Roth next took a chance on a band that had received acclaim from musicians and jazz fans, but had undergone rough sledding trying to get enough public acceptance to make ends meet. The Blackhawk catered to the young college crowd and played up Bob Crosby's Dixieland band. They started Sunday afternoon jam sessions, enrolled radio listeners in a "Bob Cat Club," and let the band air their exciting but not too commercial jazz arrangements.

Most other operators would have insisted on emphasizing the singing of Bing's little brother Bob, but the choices made in promoting the group proved right for all concerned. Crosby's Bob Cats were regulars at the Black Hawk well into 1939, and left to take over a famed radio coast-to-coast show from Benny Goodman in New York.

After Crosby, the power of radio and with it the promoting power of the Blackhawk started a slow decline until today the restaurant offers no music at all.

Returning to 1926 and the rise of Coon-Sanders, we note that from the beginning the Blackhawk had rivalry. At first it came from an unexpected source, a small cabaret out on the south side, and the story is very interesting in view of the results.

Al Quoadbach, somewhat of a fabulous character in the cafe life of Chicago, had among other lucrative interests and connections, a small cafe called the Gingham around 68th and Cottage Grove. Al was very fond of music, especially the soft dreamy type, and he liked to sit around his cafe and regale customers with stories of gang shootings.

In 1927 Quoadbach happened to hear a 15-minute broadcast from Cleveland played gratis by an unknown dance band originally from London, Ont., almost made up of one family of musicians. The wily Guy Lombardo had a hard job of salesmanship to get the radio station to put him on the air, even for no pay. Al got to thinking, and the idea occurred to him it would be nice and soothing to have that music right there in his own place so he could hear it whenever he felt the mood. He sent for Guy and his boys, and changed the name of his place to the Granada.

The Lombardos borrowed dress suits from the waiters for opening night and Guy immediately proved himself a good listener to Al's stories. The fact that on the day Guy arrived in Chicago the newspapers headlined "Lombardo Machine Gunned To Death" proved a bit of a stimulus to his interest in gangdom. Nobody in Chicago was better qualified to tell Guy about the late Tony Lombardo.

Guy still had radio on the mind, and he had to sell hard to Al to agree to put in a wire. Quoadbach wasn't interested in conducting music classes on the airwaves, and also figured it would detract from the cozy conversations he had with Guy in a corner.

Lombardo won, and the wire was put in, resulting in the famed buildup of "The Sweetest Music This Side of Heaven." By 1928, the two most popular and best known spots in Chicago were the Blackhawk and the Granada. Guy's music was then as it is now, designed as Guy puts it, "For people in love to hum while dancing." Guy developed a pleasant, sure radio personality from the start. The night a gang shooting occurred in the Granada, Guy calmly stepped to the microphone and announced, "That was our drummer." There was no holding the Lombardos by late 1929, and they left to open a 25-year engagement at the Hotel Roosevelt Grill in New York on "Black Thursday," Oct. 29, 1929.

Guy left Quoadbach with a big time cabaret on his hands. So Al brought in Paul Whiteman to follow the Royal Canadians, and a few months later introduced Fred Waring and His Pennsylvanians for the first time on the air. This was a few years before Fred had ever heard of the Hall Johnson Choir.

Two important avenues for bands desiring to make it nationally were the

Karzas Brothers' "The World's Two Most Beautiful Ballrooms." These were the south side Trianon and the north side Aragon, well-known as the largest, most ornate, and best run public ballrooms in the U. S. The Karzas brothers decided early they desired bands to emphasize music for dancing and omit showmanship and jazz music. Their Sunday matinee radio broadcasts from both ballrooms became one of the most popular hours on midwestern radio. It was a soothing, dreamy, sleep-inducing late afternoon presentation.

The Trianon, modeled after the Trianon palace in France, was built in 1922, and the first regular band was led by Dell Lampe with a Savanna, Ill., lad named Wayne King playing saxophone and clarinet. Its success inspired the construction of the Aragon, with Spanish motif, in 1926. The opening band to honor the north side sister of the Trianon was Ted Fio Rito's and Dan Russo's Orioles.

The success of broadcasting from the ballrooms dates to about 1927, when the Aragon installed Wayne King with his own band. King, during his Lampe days, had been a great friend and student of the late New Orleans jazz clarinetist Jimmie Noone. He spent hours at Noone's home studying and talking to Jimmie. This association came to a complete stop when King got his own band, and there was not the slightest hint that King had ever heard the music he learned out at Noone's from the way he played at the Aragon. He describes as "perfect sustained tones" the music he purveyed. King is once said to have been heard commenting while listening to a Johnny Hodges record, "The tone is bad," which gives a little idea of why musicians shudder when they hear King's tone.

King's renditions fitted perfectly into the Aragon's 80,000 square feet of atmosphere, with the twinkling stars in the cobalt blue sky painted on the ceiling. He featured waltzes and further endeared himself to the Iowa farmer (with his unshod feet cocked up on the stove while listening), with short, cracked-voice greetings to his wife and daughter listening at home. His renditions of *Song of the Islands* and his own *The Waltz You Saved for Me* sent out on the airwaves brought many out-of-towners to the Aragon who wouldn't think of entering a public dance hall.

(Turn to Page 52)

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AN album in this month's release raises a problem: Did Jazz go Long Hair—or vice versa? We refer you to *Concerto for Jazz Band and Symphony Orchestra*.* In it, Dr. Fritz Reiner makes with the baton, while sidemen are drawn from the Sauter-Finegan Band and the Chicago Symphony Orchestra. To solve the problem posed above, listen to the recording without delay. On Long Play, \$3.98 or "45 EP," \$2.98. There's no question about any of the other albums. They're the most!

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Down Beat

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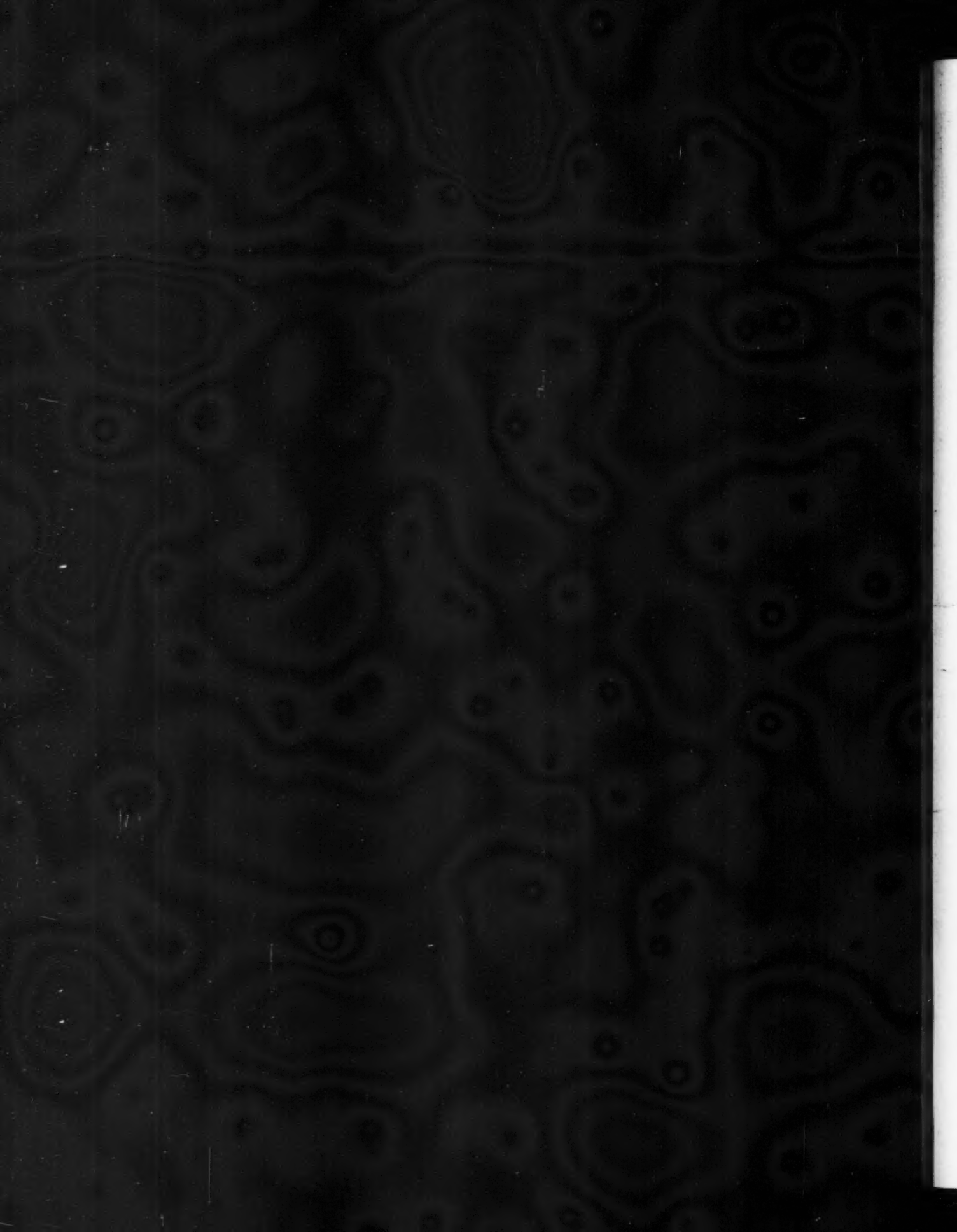
FAST SCENE*

Rogers

P," \$3.98 ca.

P," \$3.98 ca.

Beat



Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Best from the West, Vol. 1

Santa Anita; Santa Monica; The Blindfold Test No. 1; Culver City; The Blindfold Test No. 2; Hooray for Hollywood

Rating: ★★★★★

A sharply executed, excellently recorded set of west coast sessions recorded under Leonard Feather's direction this past winter. Among the musicians used on the three dates that make up both albums (the second will be out soon) are: Conte Candoli, Buddy Collette (alto and flute), Jimmy Giuffre, Gerry Wiggins, Howard Roberts, Curtis Counce, Stan Levey, Johnny Graas, Marty Paich, Monty Budwig, Harry Edison, Lorrain Walsh Geller, Herb Walsh (better known by another name), Bob Enevoldsen, Charlie Mariano, Larry Bunker, and Joe Mondragon. No personnel listed for the Blindfold numbers, but you'll have no trouble picking out the personnel from the above list.

There are four originals by Shorty Rogers and one by Buddy Collette. The more I hear Shorty's originals, the more I think his writing career is in need of a sabbatical so that he can re-appraise where he's going. His composition work is showing an increasing sameness of melodic profile and harmonic sound, and it gets pretty dull after a time. There's a funky quality to Collette's simple line here I like better. What saves this LP is the blowing. (Blue Note LP 5059)

Blowout at Mardi Gras

Stumblin'; Sid's Symphony; Sym-pathy; Sultry Serenade; Three-Thirty-Three; I Never Knew; You Tell Me Your Dream

Rating: ★★

Recorded at Sid Davilla's Mardi Gras lounge in New Orleans, the set features ex-Earl Hines' drummer Freddie Kohlman's band, with owner Davilla sitting in on clarinet. Also present are trumpeter Thomas Jefferson, trombonist Frog Joseph, bassist Clement Tervalon, clarinetist Joe Thomas, and pianist Quentin Batiste (with Red Camp sitting in three numbers). The LP is a disappointment, except for Jefferson's rough, exciting trumpet. Jefferson's conception is limited but he often plays with crackling fire. Rhythm section is heavy and trombonist Joseph is thoroughly undistinguished.

Clarinetist Davilla (formerly with Thornhill, McKinley, and J. Dorsey), while ok on slow to medium tempos and during a first chorus, becomes embarrassingly cliché-full as he gathers space and momentum. Of the two pianists, Batiste swings more and has bet-

ter jazz conception. Good recorded sound. (Cook 12" LP 1084)

Barbara Carroll

You'd Be So Nice to Come Home To; As Long As I Live; But Not for Me; I Love a Piano; If I Had You; Garrow's Way; Come Rain or Come Shine; I Saw Stars; By Myself; The Lady Is a Tramp; Sweet Georgia Brown; I've Got the World on a String

Rating: ★★★★★

Another welcome recital from Miss Carroll, this time called *Lullabies in Rhythm*. Her close-fitting associates are drummer Ralph Pollack and bassist-husband Joe Shulman. Barbara is a pianist of taste and resourceful technical strength. She never, it is true, goes very "far out," but she has such quality of conception that listening to her is always a distinctive pleasure. She sings charmingly on *I Love a Piano*, but less effectively on *By Myself*. Only other weak band is her slight original, *Garrow's Way*. Barbara's trio also swings warmly, often with freshening wit. Very good sound. (Victor 12" LP LJM-1023)

Cirillo and Scott

Smog-L. A.; Level Seven; Transe-son; Rose Geranium; Just One of Those Things; But Beautiful; I Married an Angel; Once in a While

Rating: ★★★★★

Each side features a young, gifted pianist. Wally Cirillo's combo includes Charlie Mingus, Kenny Clarke, and tenor-writer Téo Macero. Mingus and Clarke are of considerable aid, but Macero, while sometimes incisively effective, too often turns to a thick tone and stiff conception. He could be a valuable man if he could relax more. Cirillo's reflective piano is always interesting, though on occasion too cool. The originals, all intriguing are by Cirillo and Macero.

On the reverse, 18-year-old Bobby Scott, who has had two albums already released on Bethlehem, is accompanied in four standards by bassist James Corbett and drummer Al Levitt. Scott swings with much power and has a very individual (if still not wholly formed) conception. He plays with quite a bit more warmth than Cirillo, and so impresses me more. There is some surface noise. (Savoy LP MG-15055)

Kenny Clarke, Vol. 2

Telefunken Blues; Klook's Nook; Inhibitions; Baggin' the Blues

Rating: ★★★★★

This LP is the essence of informal, relaxed, improvisation in the main jazz tradition. Klook's unit includes Frank Wess (tenor and flute), Henry Coker (trombone), Charlie Fowlkes (baritone), and Ed Jones (bass) from the Basie band, in addition to Milt Jackson on piano. Wess has never sounded funkier on record (or as he is quoted in the notes: "... no wonder it's coming out so funky; he's using Telefunken")

(Turn to Page 20)

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Popular Records **DOWN BEAT**

Abbott Sisters

- ★★★ *We're Gonna Bop*
★★★ *My Heart Has a Conscience*

Bop consists mostly of the title repeated endlessly, with a big band rocking in the background, and with the spurt the girls have shown so far, it could well find big response. The ballad backer has a nice theme and receives sturdy vocalizing. (Fabor 4003)

Steve Allen

- ★★★ *Tonight*
★★★ *Stay Just a Little While*

Two pretty instrumentals from Allen, who plays piano on both these, with a lovely assist from trombonist Urbie Green on *Stay*. It's more the type of material that would enhance a mood LP, but fans of Allen's *Tonight* show might want the program's theme. (Coral 9-61375)

Georgie Auld

- ★★★ *Cherry Pink*
★★ *Plantation Boogie*

Tenor saxist Auld reworks two instrumentals currently getting large play, but this one's best bet seems to lie with the jukeboxes, where the rawness will sit well. *Pink* has the punch to pick up a lot of the nickels that elsewhere would be garnered by Perez Prado. (Coral 9-61381)

Chuck Cabot

- ★★★ *Charlie, My Boy*
★★ *Sonny's Look*

A dance band new to the recording scene makes its bow this month, and could enjoy reasonable success with *Charlie*, the oldie that gets sung well by an unnamed girl, with chanting from the band. *Look* is an instrumental with a catchy riff that is played crisply. It's a heartening sign to hear newer bands coming up that play with enthusiasm and good attack. No lethargy here. (Cardinal 1030)

David Carroll

- ★★★ *Cecilia*
★★★ *Two-Timin' Gal*
★★★★ *Love Is Just Around the Corner*
★★★★ *Scatterbrain*

First two sides are by the Carroll orchestra with vocals by Jerry Mercer, who conducts the band on its road dates. *Cecilia* will garner the most interest, due to Mercer's punching vocal. Last two are instrumentals in the bouncy style of former Carroll releases, and their familiarity, combined with the simple and ingratiating arrangements, augers well for success. Should get a load of airplay. (Mercury 70583-X45, DJ11-X45)

Chordettes

- ★★★★ *Lonely Lips*
★★★★ *The Dudelsack Song*

A record that could sail and soar on either side gets added momentum from the fact that it's the followup disc to the female vocal group's big hit, *Mr. Sandman*. They are fresh tunes, out of the r&b rut entirely, but in a solid commercial groove, with the selfsame cleanness and cleanness of delivery that characterizes their earlier work. *Lips* is a sprightly novelty with Archie Bleyer adding color on the "bum bum" harmonies; *Dudelsack* is sung in German and English, with a Pennsylvania Dutch bagpipe prominent. (Cadence 1259)

Perry Como

- ★★★★ *Door of Dreams*
★★★★ *Nobody*

Dreams has started to get the action, and should represent another bundle of loot for the Como coffers, but *Nobody*, the old Bert Williams song, deserves a listen. Perry obviously did this one with great relish, and the result is one of the best singing jobs he has ever put down. By all means, catch this. (Victor 47-6059)

Bill Darnel

- ★★★★ *A Million Thanks*
★★★★ *Rock and Roll Baby*

Thanks is a swell piece of material that seems certain to land several more waxings. If so, Bill's version should be off and running for his biggest recording to date. It's more r&b rocking, with a booting band sounding off and a honking tenor man getting in some licks. (Label "X" 4X-0109)

Ronnie Deauville

- ★★★★ *Can It Be You?*
★★★★ *Brother Beware*

An o.k. ballad and a rhythm tune are handled capably by Deauville, the ex-band singer with phrasing like, but a deeper voice than Frank Sinatra. *You* has what sounds like a slide whistle playing the melody on the second chorus—another "new sound." *Beware* is not the Louis Jordan oldie, but has a catchy beat and set of lyrics that could help it gain some note for this new label. (Forecast 103)

DeCastro Sisters

- ★★★ *Boom Boom Boomerang*
★★ *Let Your Love Walk In*

This pairing bodes fair results as followup to the DeCastro's biggie *Teach Me Tonight*. *Boomerang* is a catchy thing but somehow misses being the stuff that hits are made on. *Love* misses even more. (Abbott 3003-45)

DeJohn Sisters

- ★★★★ *D'Ja Hear What I Say?*
★★★★ *A Present for Bob*

The DeJohns produce a lot of sound for only two gals. They have also pro-

Record Ratings

Popular records are rated on the following basis:

A star is given for each of five points—(1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of heavy disc jockey play; (4) likelihood of jukebox play; (5) quality of the song itself.

Thus a record that receives five stars possesses all these qualifications.

The best records in the various categories are included in *The Top of the Stack* on this page.

duced a couple of good tunes, i.e., they wrote 'em, either of which could click. *D'Ja Hear* stands the best chance, being a peppy ditty in modified Dixieland-time, and sung with a colorful breaking of voices. *Present* impresses for a cute twist in the lyric. (Epic 5-9097)

The Doodlers

- ★★★★ *Two Hearts*
★★★ *Don't Shake the Tree*

The Doodlers, an adept rock & roll group, give genuine race treatment to *Two Hearts*, a tune which Frank Sinatra and several others have recorded also. As the song figures to see plenty of action, this torrid version deserves to get a goodly share in the sweepstakes. Reverse side holds another fine r&b. (Victor 47-6074)

Eddie Fisher

- ★★★★ *Just One More Time*
★★★★ *Take My Love*

Eddie's back on the track after a weak *Wedding Bells* release. *Time* is in the *I Need You Now* vein, and Fisher again Cantorizes the lyrics. *Take* is warmly and sincerely sung—an off-beat ballad with a lovely melody. (Victor 47-6071)

Five DeMarco Sisters

- ★★★★ *Dreamboat*
★★★★ *Two Hearts, Two Kisses*

The DeMarcos make a bright showing on a pair of tunes that are being covered by a number of artists, and they do them well in close harmony with a spontaneous feel. On *Dreamboat* they could emerge with the pace-setter, but *Two Hearts* isn't distinguished enough to be raised above the pack. (Decca 9-29470)

Bernice Gooden

- ★★★ *Slow But Sure*
★★ *The Letter*

This independent label has a good thing here, but it may be a little too hip for the record buying mass. *Slow* hits a good beat and is sold attractively

by Miss Gooden; *Letter* is a weakish blues that inclines to drag. (Forecast X101)

Pete Handy

★★ *Dardanella*
★ *Red Wing*

Handy makes another entry in the *Crazy Otto* vogue with a pair of oldies played nickelodeon style and involving a bit of boogie. Its greatest significance is that it's helping to surfeit the market with corn, which may hasten the demise of this "trend." (Mercury 70567-X45)

Toni Harper

★★★ *Just Right for Me*
★★★ *One Hamburger to Go*

Very nicely sung efforts from Toni, erstwhile little girl singer who is now maturing into a topflight vocalist. There are inflections of Ella Fitzgerald here, and a wistful voice quality that is easy to spot. Handicap of a new label and its distribution problems may hold these back, but keep an eye on Miss Harper. (Key 501)

Dick Jacobs

★★★ *Play Me Hearts and Flowers*
★★ *My Dear*

Instrumental coverage of the tune Johnny Desmond is riding high on could move in for some of the gravy. It's done up sweet style by this ork, much in the mood music manner, and it is danceable. *My Dear* is a dreamy-time waltz with a prominent alto sax and might have had a better chance as a straight instrumental, without a vocal group figuring in. (Coral 9-61380)

Betty Johnson

★★★★ *Did They Tell You?*
★★★★ *Buckle on the Boot*

The eight-star sum is for potentiality; this coupling will have something considerable to overcome, being on a small label, and could easily get lost in the shuffle. Miss Johnson really knows her way about a ballad, as she demonstrates on *Did They*; and her attractive, heady voice quality takes a nice lilt on the flipside ditty. Sour choral work doesn't help the second side one whit. (New Disc 45-10018)

Peggy Lee

★★★★ *Bella Notte*
★★★ *La La Lu*

Two songs from Walt Disney's upcoming *Lady and the Tramp* which Peg does in the film. *Notte* can well stand on its own, without the additional support it will receive from the pic's release. Sounds like an old Italian folk melody, and Miss Lee continues her long string of beautifully-sung records. (Decca 9-20460)

Ben Light

★★ *Lights On*
★★ *Lights on Foster*

At the keyboard, Light ripples off a passel of old faves in two-beat fashion

that harks back to the '20s and '30s. A sax and a rhythm section accompany him over a rather elementary course. ("X" 4X-0107)

Edna McGriff

★★★★ *I Was, I Am, and Always Will Be*
★ *A Thousand Burning Bridges*

Another topnotch entry by Edna is the ballad, *I Was*, which deserves to be recognized along with the gal, whose voice has the proper flexibility for commercial demands. *Bridges*, however, isn't much of a tune and doesn't do much for her. (New Disc 10023)

Lou Monte

★★★ *Dreamboat*
★★ *An Italian Wallflower*

Monte may get a bite on *Dreamboat*, a tune which several labels are covering and which he sings straight, without a single word of Italian. The flip side is a novelty that makes up for the linguistics lack amply, or maybe too amply. (Victor 47-6072)

Patti Page

★★★★ *Keep Me in Mind*
★★★ *Little Crazy Quilt*

Patti has a dandy entry in *Keep Me in Mind*, a swingy, breezy tune on which she switches to multiple track on the title phrase to good effect. Slightly different fare than Page fans have been used to, but they should be well-pleased. *Quilt* is back in the cutely-done waltz groove. (Mercury 70579-X45)

Jack Pleis

★★★ *When You Wish Upon a Star*
★★★ *Dear's Marching Song*

Sweet and glittering instrumentalizing of these oldies may net something equally attractive in sales, especially since *Star* is the theme song of the very popular Disneyland. The new generation of towheads is a brand new audience. (Decca 9-29457)

Johnnie Ray

★★★★ *Flip, Flop, and Fly*
★★ *Thine Eyes Are as the Eyes of a Dove*

You may not recognize the artist on the front side of this etching. The wailer belts a nifty r&b against a solid go-go instrumental background for first rate results, and it could be his first winner in a long long time. *Eyes* is a ballad of the old English type on which Johnnie has trouble carrying the melody. (Columbia 4-40471)

Lu Ann Simms

★★★ *La La Lu*
★★★ *Siamese Cat Song*

This fine chirper, of Arthur Godfrey association, essays a pair of tunes from the Disney film, *Lady and the Tramp*, which should sit well with the moppet trade. *La La Lu* is a pretty lullaby which she delivers gently, and *Siamese* is a novelty that is delightfully cute. (Columbia 4-40467)

Frank Sinatra

★★★★ *Two Hearts, Two Kisses*
★★★ *From the Bottom to the Top*

This makes it complete—even ole Frankie has gone rhythm & blues, and the master can do no wrong even out of his natural habitat. The Sinatra magic sparkles all over this disc, and the deejays will ride it plenty. He gets a real rockin' background from the Nuggets. We give *Two Hearts* five stars, but with reservations; we'd rather Frankie stuck to his own idiom. No doubt this pressing is an overture to win a following from the new teenage generation which still hasn't learned to dig him. (Capitol F 3084)

Albums

Larry Adler

Plays Gershwin: Prelude No. 2; Someone to Watch Over Me; It Ain't Necessarily So; Bess, You Is My Woman Now

Rating: ★★★

Here are four beautiful Gershwin melodies, played with impeccable skill by one of the few men in the world who can make a harmonica sound like a musical instrument. Adler's fondness for Gershwin is quickly apparent, and he evidently has lost none of the skill that for years made him one of the outstanding concert attractions in this country.

Particularly impressive is the *Prelude*, also the haunting *Necessarily So*. A full frequency recording job lends to the quality of the package, of which Gershwin fanciers and harmonicists are sure to be enamored. (Angel EP 70025)

Ray Anthony

Golden Horn: Golden Horn; Amor; It Ain't Necessarily So; A Trumpeter's Lullaby; Trumpet Sorrento; Skylark; Holiday for Strings; Tango La Paloma; Jeepers Creepers; The Birth of the Blues; The Brave Bulls

Rating: ★★★

A full 12 inches of Ray's trumpet excursions gets just a little topheavy. Some solos from other bandmen, or a couple of vocals, would have changed the pace enough to give variety to all these minutes of music.

Anthony certainly has improved as a hornman in the last couple of years, however. His tone is fat, his range is good, and there's a self-confidence about his playing now that enables him to carry off things he never previously would have attempted to do. And after first sounding like one trumpeter, then another, he seems to have settled on a modified Harry James style that fits well with him.

The band is its usual clean and precise self, though it doesn't get too much chance to exert itself.

Interesting is the selection of *Trumpeter's Lullaby*, a standard item in the (Turn to Page 26)

Jazz Reviews

(Jumped from Page 17)

en microphones'). The unpretentious originals and loose arrangements are by former Basie arranger and saxist, skilled Ernie Wilkins. Coker has rarely been given this much space on record to blow, and he comes on strong. In *Inhibitions*, Fowlkes has his best chorus yet on record. The rhythm section is an easy swinging gas. Credit Savoy jazz director Ozzie Cadena for a blowing LP that will insure kicks for a long, long time. (Savoy LP MG-15053)

Buddy DeFranco-Oscar Peterson

Porgy; I Was Doing All Right; 'S Wonderful; Bess; Strike Up the Band; They Can't Take That Away from Me; The Man I Love; I Got Rhythm; Someone to Watch Over Me; It Ain't Necessarily So

Rating: ★★★★★

I regretfully have had to agree the last couple of years with those persons who complained that Buddy DeFranco's magnificent skill and improvisatory sense were dulled by his "cold" sound—that his music was lacking in emotion.

I knew it was not always so—I had heard him numerous times with the sextet Count Basie headed four years ago, and had heard his clarinet sound like a torch rather than an icicle.

Now comes this LP on which he, Oscar Peterson, and a large orchestra

(including 14 strings) cruise joyfully through Gershwin, and it is the DeFranco I think of when I place his name in the clarinet slot in *Down Beat's* annual critics poll.

Perhaps it was the stimulus of Peterson, who has developed into one of the most capable and listenable pianists in all jazz. Perhaps it was the cushion afforded by the orchestra, which allowed Buddy to relax and not worry about carrying the entire load himself. At any rate, here is some of the tastiest music of this or any other year.

I Was Doing All Right is the best example of DeFranco's "new look"—he offers a pulsing, penetrating solo; Benny Goodman's influence on him is much in evidence on *Strike Up*, where he and Oscar romp joyfully in counterlines before Buddy flashes off; *Man I Love* is some more superbly melodic pensiveness from Buddy preceding a double-time offering from Pete, with *Someone* getting the reverse treatment—Oscar opens meditatively, then DeFranco kicks it up to comfortable blowing tempo.

Buddy is at home on this record, and I suspect it is going to win him more fans and friends than most of his other discs put together.

By me, it's a gasser. (J.T.) (Norgran 12" LP MGN-1016)

Lou Donaldson, Vol. 2

After You've Gone; Caracas; The Stroller; Moe's Bluff

Rating: ★★★

This, for the most part, is a free

swinging, exuberantly blowing session. None of the three originals is structurally much on its own (two are by Donaldson and one by Hope), but the solo work is brightly stimulating. Altoist Donaldson, sharply in the Bird tradition, is the most consistently exciting voice, but there's also good work from Kenny Dorham and pianist Elmo Hope. Trombonist Matthew Gee, while emotionally in context, is less impressive in terms of musicianship. Art Blakey and Percy Heath assure a strongly swinging rhythm section. Program is badly balanced with no ballad or slow tempo break of any kind. The set is recommended, but cannot be given a higher rating because of the sameness of material and dynamics all the way through. No notes. (Blue Note LP 5055)

East Coast-West Coast Scene

Inside Out; Autumn Leaves; Sere-nade for Kathy; Cool Sunshine; Loki; Elaine's Lullaby

Rating: ★★★

On one side of this 12" LP, Al Cohn leads a "Charlie's Tavern" ensemble (musicians who live and work in the New York area). On the other, Shorty Rogers heads a Los Angeles contingent whose members are not identified because of contractual commitments elsewhere. The notes give ample hints, however. My own guesses are: Giuffre, Kessel, Rogers, Sims, Enevoldson, Counce, Shank, Geller, Bernhart, Manne, and Pete Jolly on piano—(to be honest, I had to check about him because I'm not familiar with his style).

Cohn's men are Joe Newman, altoists Hal McKusick and Gene Quill, baritonist Sol Schlinger, trombonists Billy Byers and Eddie Bert, and a rhythm section of Sanford Gold, Billy Bauer, Milt Hinton, and Osie Johnson. Blowing by all on both sides is pleurably relaxed and often exciting. Recorded sound is excellent. Back label gives order of solos, and is inaccurate in places in the west coast listing. Geographical irrelevancies aside, this is just fine, swinging modern jazz. (Victor 12" LP LJM-1020)

Urbie Green


Mutation; On Green Dolphin Street; Just One of Those Things; How About You?; When Your Lover Has Gone; Three Little Words; Sneaky Pete; Melody in Bb; Sassafras; Love Locked Out

Rating: ★★★

Though he is easily one of the most brilliant and versatile trombonists in jazz, Urbie Green (for reasons of personnel or writing on both) has yet to produce an outstanding album under his own name. The trouble in this one is the writing. Marion Evans did all the arranging, and though they're soundly professional scores, they lack individual freshness or distinction. Too often the writing is slick-smooth to the point of toothlessness, and no soloist on the date is sufficiently able to break through the restricting paper curtain

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Rating: ★★★★★

STAN GETZ at the **SHRINE** is Stan's first concert album. The occasion was the final night in last season's Norman Granz-produced Ellington-Brubeck-Mulligan-Getz tour, and the place was the Shrine auditorium in Los Angeles. The first three sides of this four-sided set are from that concert with Bob Brookmeyer, John Williams, Bill Anthony, and Art Mardigan. Last side (*Together and Feather Merchant*) was made the next day with Frank

Isola (who had played with Gerry Mulligan on the tour) on drums in place of Mardigan. Album opens impromptu with Williams warming up, and then comes Duke Ellington's polished, affable introduction. Rest of the concert intros are by Getz, who reveals a shy but articulate platform manner.

Despite the fact that there was some tension in the band that night, the concert selections are all of considerable worth. Outstanding are Williams (a stabbing, pulsating, leanly imaginative pianist); Brookmeyer (the valve trombonist with seemingly endless improvisational ideas of a high level of organization and imagination); and Mr. Getz. Stan is getting more and more away from the rather *Vogue-Harper's Bazaar*-like tone that used to characterize him. His tone is still eloquently individual, but it has added strength and enough hardness to make for a balanced approach to all kinds of material. Similarly, Stan is swinging harder than ever before. His imaginative improvisational patterns continue to flow with rare taste and a moving emotional pulse.

In addition to the standards, there are three originals: Johnny Mandel's agile *Pernod*; Al Cohn's wonderfully easy *Tasty Pudding*, played with slow funky warmth here; and Bob Brookmeyer's spry *Open Country*. A happy repertoire thought on the next day's session was the jumping inclusion of the Count Basie-Jimmy Mundy *Feather Merchant*. An impressive aspect of the playing on this set is the caliber and musical sensitivity of the interplay between Brookmeyer and Getz, and the fact that the group is swingingly and freshly at home on any kind of material. Recorded sound is the best Norgran-Clef has reached. Album also contains a *Pictorial Review of Stan Getz*, 10 pictures by Phil Stern. The EP box has the same folio, in smaller size. (Norgran 2 boxed 12" LPs MG N-2000-2)

long enough to make the session come really alive.

Urbie's highly competent colleagues here are Doug Mettome, Ike Horowitz (nom-de-date for Al Cohn), Danny Bank, Jimmy Lyon, Oscar Pettiford, and drummer Jimmy Campbell (on 3) and Osie Johnson (7). Bank triplets on flute, clarinet, and baritone, while Cohn is heard on flute, tenor, and first-rate bass clarinet (probably his first recorded solos on the instrument). Green is excellent, but he's largely wasted in this oversafe, understimulating album. Best original is *Melody in Bb*. Engineering is very good. (Bethlehem 12" LP BCP-14)

Gigi Gryce

Brown Skins; La Rose Noire; Deltinu; Bum's Rush; Keeping Up with Jonesey; Quick Step

Rating: ★★★

Gigi Gryce and his **Big Band** is the first volume compiled from a session made in Paris in 1953 when Gigi and several of his cohorts in the set were members of the Hampton band. Solos are taken by Clifford Brown, Art Farmer, James Cleveland (trombone), Gigi (alto), French pianist Henri Renaud, Anthony Ortega, and Clifford Solomon, with emphasis on Brown and Gryce. Rest of the personnel is composed of other Hampton sidemen and some French musicians.

The arrangements (presumably by Gigi) sound as if they were made in a

(Continued on Next Page)



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hurry. For all musical purposes, the big band framework adds nothing and is, in fact, almost always too heavily overbearing. But some of the solo work (particularly Brown and the rough-toned but passionate Gryce) is good. This would have been a much better session with many less men. Gigi and Quincy Jones wrote three originals apiece. All six are underdeveloped structurally. Recording quality is mediocre. Just barely three. (Blue Note BLP 5049)

Milt Hinton

Mean to Me; Pick 'n Pat; Over the Rainbow; Milt to the Hilt; Don't Blame Me; Katz' Meow; Upstairs with Milt; Ebony Silhouette; Cantus Firmus; These Foolish Things

Rating: ★★★★★

At the age of 40, Milt Hinton finally has his first LP under his own leadership, and it's a magnificent quartet session. With Milt are pianist Dick Katz, drummer Osie Johnson, and clarinetist A. J. Sciacca (who came in third in last year's *Down Beat* readers' poll under another name). Katz, a much underrated pianist who plays with expressive economy and an allergy to cliches, is fine, and Johnson is a model of tasteful accompaniment. Sciacca plays with unexcelled jazz feeling, conception, and tone, including some wonderfully warm bass clarinet. Hinton comes through all the way with his characteristic full sound, swinging imagination and his contagious joy in living and playing.

There are too many highlights for detailed comment. The set is best summarized as a wailer with great emotional excitement. The originals are by Hinton, Katz, and Tony Scott. My only quarrel is with engineer Tom Dowd, who could have given the solo bass clearer, sharper definition. First-rate notes by Bill Simon. This is labeled Vol. 5 of Bethlehem's East Coast Jazz series. (Bethlehem 12" LP BCP-1020)

LaVergne

One Scotch, One Bourbon, One Beer; Lover Man; Hurry on Down to My House; Blues in the Night; Straighten Up and Fly Right; One for the Road

Rating: ★★★

Angel in the Absinthe House was recorded recently in that venerably mellow New Orleans institution by the peripatetic Cook Sounds of Our Times. The Angel in question is the husky-voiced LaVergne Smith, who has been singing in New Orleans since 1947. The 30-year-old jazz-influenced stylist (who is also presumably her own accompanist with occasional barrelhouse overtones) is no Lady Day nor does she have the rich individuality of a Lizzie Miles, but she does have a pleasurable sound of her own and a good beat (though the phrasing is sometimes quite debatable as she tries too hard to project the "dim lights" mood). LaVergne isn't essentially a jazz singer, and there's nothing startling here, but it's all pleasant—just like the early

morning in a bar that it actually is. Good sound. (Cook LP 1081)

Shelly Manne, Vol. 3

Flip; Autumn in New York; Pas de Trois; Three on a Row; Steeplechase; Abstract No. 1

Rating: ★★☆☆

This is a further contribution in jazz experimentation by the west coast's most imaginative record company. In *The Three*, as this set is called, Shorty Rogers, Jimmy Giuffre, and Shelly engage in six conversations that indicate that Giuffre is right when he talks of the mutual instinct the three have developed over several years of close association. The contrapuntal *Flip* is Shelly's first recorded composition. In *Autumn*, Shelly takes his first 16-bar solo on a slow ballad. In *Pas*, Giuffre has written in rondo form with "three different subjects treated as three part canons" and the drums used as a melody instrument. *Three on a Row* is Shorty's first 12-tone work. *Steeplechase* has three-way variations on the Bird composition, *Abstract* is spontaneous and unrehearsed improvisation "with no established melody or chord structure." (The last time this was done on record was on Capitol's *Intuition* by the Tristano group several years ago with somewhat different intent.) The results here are surprisingly cohesive.

All three play throughout with quick skill and it is good to hear more of Giuffre's clarinet (he's also on tenor, and on a baritone that could be more impressive). Recorded sound is excellent, and the notes valuable. What holds down the rating is that though these are highly interesting experiments with value for the future, they're still more cerebrally than emotionally stirring. (Contemporary LP C 2516)

Shelly Manne and Russ Freeman

The Sound Effects Manne; Everything Happens to Me; Billie's Bounce; With a Song in My Heart; A Slight Minority; Speak Easy

Rating: ★★★★★

One of the more absorbing and valuable sessions to come from the coast in a long while. Dispensing with a bass so that they can be more flexible with the time, Manne and Freeman play together with unusual empathy. Both, especially Manne, indicate here several further improvisational potentialities of their respective instruments. The two work well together, as they point out in the notes, because Manne thinks melodically and Freeman often has a percussive approach to the piano.

Also important is the fact that both have a searching interest in finding and developing freer rhythmic patterns. And it is for what they are able to accomplish in terms of fresh, individual and still swinging rhythmic concepts, that this is so worthwhile an album. Attention should be paid also to Freeman's multilinear melodic imagination. This is his most impressive appearance on record, and Manne's work again

shows how important this aware, adventurous percussionist has become to jazz. Excellent notes by the players. Wonderful engineering. (Contemporary LP C 2518)

Marian McPartland

I Hear Music; Tickle-Toe; Street of Dreams; How Long Has This Been Going On?; Let's Call The Whole Thing Off; Lush Life; Mad About the Boy; Love You Madly; Skylark; Ja-Da; I've Told Ev'ry Little Star; Moon Song

Rating: ★★☆☆

Marian McPartland at the Hickory House is that graceful but forceful pianist's first album under her new Capitol contract. Her associates (as they have been at New York's Hickory House for some months and now on the road with her) are bassist Bill Crow and drummer Joe Morello. Crow is a continually improving, skilled musician. Morello is one of the best young drummers in all respects to have arrived in several years.

On four numbers, harpist Ruth Negri

and cellist George Koutzen join the proceedings for purposes that are more ornamental than functional. They play well, but don't fit jazzwise, and tend to add too much sugar. All the arrangements are Marian's. Choice of songs is fine (adapting Lester Young's *Tickle-Toe* into a piano solo is a felicitous idea) and the recording sound is excellent. Throughout, Marian, as usual, moves with taste, invention, and a range of expressiveness that allows her to brood convincingly in *Lush Life* and stomp happily through *Ja-Da*. And she's always building. (Capitol 12" LP T574)

John Mehegan

Cherokee; The Boy Next Door; Blue's Too Much; Thou Swell; Taking a Chance on Love; Uncus; Sirod; Stella By Starlight

Rating: ★★☆☆

On the first four, pianist Mehegan has the excellent support of Kenny (Continued on Next Page)

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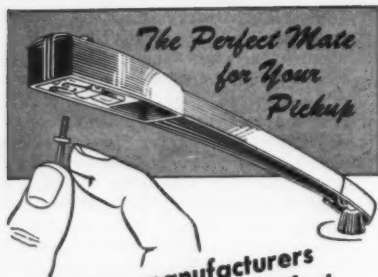
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Clarke and Charlie Mingus in what amounts to the best records he's yet made—except for the overextended, diffuse *Blue's*. Second four have good backing from Chuck Wayne, Vinnie Burke, and Joe Morello and were reviewed when first issued as an EP (*Down Beat*, Jan. 12). In view of the caliber of the first side, whereon Mehegan lets go emotionally more than usual, the rating goes up one.

The songs called *Uncus* and *Sirod* on the EP have their titles reversed on my copy of this LP. Mehegan, incidentally, teaches improvisation at Juilliard and for some months, has been the alternate pianist at the Hickory House. (Savoy LP MG-15054)

The Modern Jazz Quartet

Django; One Bass Hit; Milano; La Ronde

Rating: ★★★★★

The Modern Jazz Quartet's second LP, and their first with decent sound reproduction. Personnel includes music director John Lewis, vibist Milt Jackson, bassist Percy Heath, and drummer Kenny Clarke, who has since left the unit. First side contains two quietly distinguished Lewis works, *Django* and *Milano*, both of which make many other modern jazz "originals" sound quite feeble melodically and structurally. *Hit*, the Pettiford-Gillespie number, is a vehicle for Percy Heath, who gets better and better. On the second side, John Lewis' beguiling *La Ronde* has been expanded into a four-part demonstration piece for piano, bass, vibraharp, and drums. Performance throughout is excellent. One of the best LPs of the year, and one I expect will have a long staying power. There is some surface noise. (Prestige LP 170)

Bud Powell

Deep Night; That Old Black Magic; 'Round Midnight; Thou Swell; Like Someone in Love; Someone to Watch Over Me; Lover Come Back to Me; Tenderly; How High the Moon

Rating: ★★★★★

Title of this collection is *Bud Powell: Jazz Original*. On the first three and the fifth, Bud is backed by Percy Heath and Max Roach. On the rest, his support is Lloyd Trotman and Art Blakey. Roach occasionally gets too loud here, as in *Magic*. The set is a strange one. Here is a man who finds it difficult to adjust to the world around him. The only terrain that gives him any real confidence is the piano. Yet inevitably, his playing mirrors many of the tensions and many of the fearful perspectives that are with him in his more difficult times.

It is hard to tell (for me, anyway) how deliberate some of his more percussively dissonant and melodically abstract passages are—some of them seeming to be torn in fragments from his fingers. And yet, much of his playing in this set makes consecutive sense, judged in the context of Bud's power-

fully individual, angular approach through the years. And it's all intensely emotional.

As a whole, this is not one of his better or more cohesive LPs, but even at its more perplexing, the music is always a challenging experience to hear. Set is recommended as another document in the difficult career of a pianist who has become so major an influence but whose future is a question mark. (Clef 12 LP MG N-1017)

Sonny Rollins

The Way You Look Tonight; I Want To Be Happy; More Than You Know

Rating: ★★★

The *Sonny Rollins Quartet* for this date had a rhythm section of Thelonious Monk, Tommy Potter, and Arthur Taylor. Most interesting sections of the album are the solos by Monk. Ira Gitler's argumentative notes fail to convince me that Rollins possesses particularly "individual ideas" or that his blowing is "tremendous." Rollins swings hard, and he plays with considerable warmth, but as has been stated here before, he lacks freshness of conception and his imagination is not individually distinctive enough to raise him to the top level of jazz improvisers. Just listen to the difference between Rollins and Monk here. Both swing with equal conviction and emotion, but it is Monk who is unmistakably original, even when all his ideas don't come off. It's the difference between competency and that rare spark that leads to creativity on a higher, more influential level. *More* takes over the entire second side, some 10½ minutes worth. Good recorded sound. (Prestige LP 190)

Ben Webster

All Too Soon; Love Is Here to Stay; It Happens To Be Me; My Funny Valentine; You're Mine, You; Do Nothing Till You Hear from Me; Prelude to a Kiss; Come Rain or Come Shine; Sophisticated Lady; Love's Away

Rating: ★★★★★

Here is the proof, in one big, breathy bundle, that Webster is instrumentally to a ballad what Frank Sinatra is to it vocally—caressing, articulate, and sensitive. And it is all indelibly stamped with a uniquely personal phrasing and approach. Two notes, and you know it can be no one blowing but The Frog.

All but sides four, five, nine, and ten are backed by a Ralph Burns-directed string section and rhythm, with those four receiving support from Teddy Wilson, Ray Brown, and Jo Jones. *Music for Loving* is the title, and it couldn't be more suitable.

The tune titles tell you the quality of the material Ben selected to work with, and he justifies it with performances that are as good as anything he's ever done. Incidentally, I can think of no better exercise for a singer seeking an individual style than to go off alone somewhere and pore over this

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collection. If it's possible, Ben plays words. (J. T.) (Norgran 12" LP MGN-1018)

Mary Lou Williams

Between the Devil and the Deep Blue Sea; There's a Small Hotel; En Ce Temps-Là; Lover; Carioca; Nicole; Tire, Tire; L'Aiguille; Autumn in New York
Rating: ★★★★★

Recorded first in France for Nicole Barclay's *Blue Star*, Mary Lou uses bassist Buddy Banks and the highly-rated (but to my ear, occasionally heavy-handed) French drummer, Jean-Louis Viale. The recital, with its challenging variety of material, is yet another illustration of Mary Lou's enduring greatness. Not only has Mary always been able to absorb—and very often to foreshadow—the changing idioms of evolving jazz—but all the jazz advances through the years have been consistently fused by her into her own illuminatingly personal style. She's back in America now, and I hope a bright recording company will ask her to do a series of autobiographical LPs, because Mary's history is that of an influential artist-composer with three decades of deep involvement with the growth of jazz. Her writing is still as inventively moving as ever—witness her *Nicole* here. Recording quality is not up to that of Mary's previous recorded-in-Europe album, the equally excellent Contemporary LP C-2507. (Em-Arcy LP MC26033)

Berkshire Music Center Starts Sessions July 4

New York — The Berkshire Music Center at Tanglewood, Lenox, Mass., will open its 13th six-week session on July 4. The composition staff will include Boris Blacher (coming here from Germany for the first time) and Roger Sessions. Charles Munch will return as director, and Richard Burgin, Boston Symphony concertmaster, will replace Aaron Copland (who will be in Europe) as assistant director. He will also direct the chamber music department together with William Kroll.

The student orchestra and conducting class will be directed by Leonard Bernstein. Hugh Ross will be in charge of the choral department and Boris Goldovsky heads the opera department. For those active in community music (including amateurs and educators) there will be a Study Group headed by Ingolf Dahl.

Jimmy Raney Waxes

New York—Guitarist Jimmy Raney has completed another album for Prestige. On the date were trumpeter John Wilson, drummer Nick Stabulas, bassist Teddy Kotick, and pianist Hall Overton. Arrangements are by Raney. Among the tunes were: *Spring Is Here*, *What's New*, *One More for the Mode*, *Tomorrow Fairly Cloudy*, and *Cross Your Heart*.



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Mail Order Jazz
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Popular Records

(Jumped from Page 19)

Ralph Marterie book. Frankly, Ralph's superior arrangement would run this one right out of any hall. (Capitol 12" LP T-563)

Tony Bennett

Cloud 7: I Fall in Love Too Easily; My Baby Just Cares for Me; My Heart Tells Me; Old Devil Moon; Love Letters; My Reverie; Give Me the Simple Life; While the Music Plays On; I Can't Believe That You're in Love with Me; Darn That Dream

Rating: ★★★

Here's a Bennett you've seldom heard, unless you've caught him on a club date. He's relaxed, sings good tunes, has jazz propelled backgrounds, including numerous solos from unlabeled bandmen, and obviously has a ball doing it.

Still glaring, though, is his unsteady intonation, and his voice continually sounds as if his throat needs clearing, but his obvious love for singing and the rough appeal he generates are compensating factors. At any rate, we have a hunch that Tony's fans will dig this side of their hero, and that the album is going to meet with excellent response.

The handsome assistance from Tony's regular accompanist, guitarist Chuck Wayne, provides added musical kicks. (Columbia 12" LP CL-621)

Joni James

Little Girl Blue; Little Girl Blue; I'm Thru with Love; It's the Talk of the Town; These Foolish Things; Too Late Now; In Love in Vain; Autumn Leaves; That Old Feeling

Rating: ★★

Joni's second album of standards must evoke the same comment offered here upon the release of her first—the material overshadows the performer. Although her singing is well-suited to the pop material she has been so successful with, in that Joni's is an easy-to-recognize style and one that slips easily into the *How Important Can It Be* groove, her performances on these tunes will inevitably be compared to those of other singers.

And as an interpreter of such songs as *These Foolish Things* and *In Love in Vain*, she just doesn't stack up with the Jeri Southern or Carmen McRaes or Rosemary Clooneys, to name a few contemporaries.

This package is geared strictly to those fans who buy every Joni James release. (MGM, 2 EPs, X-272)

Patti Page

So Many Memories: Deep in a Dream; Spring Is Here; I Hadn't Any-one Till You; Darn That Dream; I Didn't Know What Time It Was; I'll Never Smile Again; What's New?

Rating: ★★★

Another addition to Mercury's rapidly-growing catalog of lovely standards

as sung by Patti without any barks or doll cries to get in the way.

In addition to her clear, friendly voice, Patti gets across a sincerity that is immediately communicative. This obviously isn't news to the uncoun- ted thousands of persons who buy her records with a great deal of consistency, but it is one reason why she sells to such a broad cross-section of the public.

A happy inclusion in this collection is the beautiful *What's New*, a song too-seldom-performed by singers. As sung here, it becomes one of the most appealing things Patti ever has recorded. (Mercury MG-25210)

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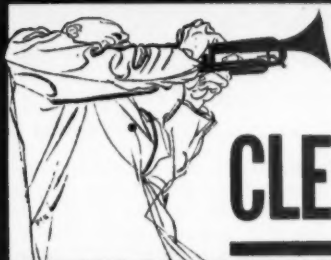
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AND HIS

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EXTENDED PLAY

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EPC-148 Al Hibbler with Johnny Hodges
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LONG PLAY

MGN-1 Swing with Johnny Hodges

MGN-1004 Memories of Ellington by Johnny Hodges
MGN-1009 More of Johnny Hodges and His Orchestra

EXTENDED PLAY

EPN-1 Swing with Johnny Hodges #1
EPN-2 Swing with Johnny Hodges #2
EPN-26 Memories of Ellington by Johnny Hodges #1
EPN-27 Memories of Ellington by Johnny Hodges #2
EPN-63 More of Johnny Hodges and His Orchestra #1
EPN-64 More of Johnny Hodges and His Orchestra #2
EPN-65 More of Johnny Hodges and His Orchestra #3
EPN-2801-2 More of Johnny Hodges
and His Orchestra #4 (rep's)

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AND HIS ORCHESTRA

ON CLEF RECORDS

LONG PLAY

MGC-609 Charlie Big Band

EXTENDED PLAY

EPC-235 Charlie Parker Big Band

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AND HIS ORCHESTRA

ON CLEF RECORDS

LONG PLAY

MGC-141 Benny Carter: Cosmopolite
EXTENDED PLAY
EPC-150 Benny Carter and His Orchestra
EPC-187 Benny Carter: Cosmopolite

ON NORGRAN RECORDS

LONG PLAY

MGN-10 The Urbane Mr. Carter

MGN-21 The Formidable Benny Carter
MGN-1015 Benny Carter Plays Pretty

EXTENDED PLAY

EPN-17 The Urbane Mr. Carter #1
EPN-18 The Urbane Mr. Carter #2
EPN-45 The Formidable Benny Carter #1
EPN-46 The Formidable Benny Carter #2
EPN-87 Benny Carter Plays Pretty #1
EPN-88 Benny Carter Plays Pretty #2

CHARLIE BARNET

AND HIS ORCHESTRA

ON CLEF RECORDS

LONG PLAY

MGC-114 Charlie Barnet plays Charlie Barnet
MGC-138 Dance with Charlie Barnet
MGC-165 Charlie Barnet Dance Session #1
MGC-164 Charlie Barnet Dance Session #2
MGC-638 One Night Stand, Charlie Barnet
and His Orchestra

EXTENDED PLAY

EPC-138 Charlie Barnet and His Orchestra #1
EPC-139 Charlie Barnet and His Orchestra #2
EPC-156 Dance with Charlie Barnet
EPC-228 Charlie Barnet Dance Session #1
EPC-238 Charlie Barnet Dance Session #2
EPC-237 Charlie Barnet Dance Session #3
EPC-243 Charlie Barnet Dance Session #4
EPC-244 Charlie Barnet Dance Session #5

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LONG PLAY

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EXTENDED PLAY

EPC-133 Chico O'Farrill and His Orchestra #1
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ON NORGRAN RECORDS

LONG PLAY

MGN-27 Chico O'Farrill's Mambo Dance Session
MGN-28 Chico O'Farrill's Latino Dance Session

EXTENDED PLAY

EPN-39 Chico O'Farrill's Mambo Dance Session #1
EPN-40 Chico O'Farrill's Mambo Dance Session #2
EPN-58 Chico O'Farrill's Latino Dance Session #1
EPN-59 Chico O'Farrill's Latino Dance Session #2

**CLEF RECORDS • NORGRAN RECORDS • 451 NO. CANNON DRIVE
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Hard on the heels of the recent Victor release of Verdi's *A Masked Ball* (Victor LM 6112) comes a slightly abbreviated version of the same opera by Cetra Records (B 1249), with Ferruccio Tagliavini and Mary Curtis Verna in the lead roles. Musically this is a provocative but its popularity has been held back by a grossly improbable, not to say absurd, libretto.

The Victor occupies six sides, the Cetra only four; but for what has been edited out in minor passages the latter has gained severalfold in impact. Both are excellent performances, the Victor set having the advantage of being conducted by Arturo Toscanini. Lou pays your money and takes your choice. We incline to favor the Cetra for its lower-key approach, whereby the singing histrionics never get in the way of the music. To exemplify—and this difference carries out to other areas of the performance—Jan Peerce's tenor on the Victor is big and quaking; Tagliavini's is lyrically fluid as befits the gentle, gullible fellow Count Richard is. Miss Verna's portrayal of Amelia, a difficult soprano role, is delectable.

Two other operatic albums were released by Cetra this month, both in the form of recitals. *Maria Callas Sings* (Cetra A 50175), as one is titled, is a collector's bargain of one of the greater sopranos on the current scene. Here she performs six selections, one of them Wagner's *Liebestod*, in a voice that has brilliant resiliency and an elusive pure quality that teases. The other album is *Famous Tenor Arias*, done cogently by Cesare Valletti (Cetra A 50176).

Up-to-Date Standards: A pair of Furtwangler albums has been reprocessed by Decca engineers. One of the albums is the *Symphony No. 9* (B&H No. 7) by Schubert (DL 9746), the other Schumann's *Symphony No. 4* with the Haydn 88 tossed in as a bonus (DL 9767). The late maestro had cut both with the Berlin Philharmonic in pre-hi-fi times, and except perhaps for the gone-on-audio-phones, Furtwangler's compelling baton should compensate for the softpedal reproduction. The Schubert is a warm and thoroughgoing reading; the Schumann a sensitive, penetrating essaying which ranks as one of the best versions of the piece on wax.

Rachmaninoff's *Concerto No. 2* (Capitol P 8302) is shiny bright, as performed by Leonard Pennario, but this pianist as usual is theatrically acrobatic and conveys only the feeling that he's showing off at the keys. Somehow he's managed to become very popular, probably for the same reason that glossy shoes were once the rage.

On the other hand, there's a truly beautiful album of Mozart serenades, Nos. 11 and 12 for wind instruments



Leonard Pennario

(MGM E 3159), available with Arthur Winograd conducting a volatile wind ensemble. Also a jewel of Dvorak's *Concerto in B Minor for 'Cello and Orchestra* (Capitol F 8301), one of the Czechoslovakian composer's finest works, performed by Andre Navarra, who gives virtuoso voice to the solo instrument.

The Modern Sound: Percussion! is the title of a new LP issued by Capitol (P 8299), on which an assortment of orchestras pound out rhythms devised by Milhaud, Chavez, and Bartok. It is an adventure in the offbeat—and surprisingly, and pleasantly, not as noisy as it sounds, and sometimes even melodious.

A creditable execution of Richard Strauss' *Symphony for Wind Instruments* by Karl Haas and the London Baroque Ensemble is obtainable on Decca (DL 9761); and Alan Hovhanness' remarkable composition, *Khaldis*, has justice done to its stirring Oriental idiom by pianist William Masselos and a chamber ensemble conducted by Izler Solomon.

The hi-fi reproduction on all these contemporary works is of high order.

One word more—in praise of Columbia's *archie and mehitabel* (ML 4963), which teams up David Wayne, Carol Channing, and Eddie Bracken. It is in no way operatic, certainly, though it's subtitled "a back alley opera"—but charm it has to burn. George Kleinsinger's music (would there were more of it—and who is he?) is a breath of fresh air in the Broadway genre.

—les brown

Circus Song Is Waxed

New York—Sammy Kaye, his orchestra and vocalists, have just recorded *Impossible*, a romantic ballad from the 1955 edition of the Ringling Bros. Barnum & Bailey circus, on the Columbia label. The song, from the score written by circus owner John Ringling North, is being recorded for the first time by Kaye, and is the first musical number from the circus to be waxed.

The Devil's Advocate

By Mason Sargent

From Africa to a Merry-Go-Round and a Train in the Rain: London has issued eight strikingly diversified albums in a series called *The Music of Africa* (recorded and selected by Hugh Tracey of the African Music Society). They are all in the 10" London LB series; the titles and numbers are: *Tanganyika* (567), *Kenya* (826), *Drums of East Africa* (827), *Congo Drums* (828), *The Guitars of Africa* (829), *The Best Recordings of 1952* (830), *Congo Songs and Dances* (831) and *Uganda* (832). On six of the eight, Tracey is heard introducing each selection, and on none will you lose your way. If you still retain the illusion that African music has remained free of outside influences, listen to the touching tribute to American cowboy star Jimmy Rodgers by several charming young ladies from Kenya.

For those of you who like to combine off-beat hi-fi demonstration discs with musical content that will last after you've impressed the neighbors, I'd recommend *Drums of the Caribbean* (Audio Fidelity AFLP 902) and *Merry-Go-Round Music* (Audio Fidelity AFLP 901). Also in that category are two volumes of *Music for the Organ*, issued by the Moller Organ company and available through B & C Recording, 15 E. 48 St., New York 17, N. Y. . . . My favorite off-beat record, one that defies categorization, is *Rail Dynamics* (Cook LP 1070) recorded on rainy nights along the tracks of the New York Central. It's excellent background for reading Thomas Wolfe.

United Nations by Tape: Tony Schwartz, the most resourceful user of tape in the whole field of recorded music, has a new unprecedented album. It's called *Exchange: Friendship Around the World Thru Tape Exchange* (Folkways Records LP FP 62). Having exchanged more than 10,000 folk recordings with tape-machine owners in 40 countries, Tony lets us hear parts of fascinating musical letters tape-marked South Dakota, South Africa, Pittsburgh, Ireland, Haiti, India, New Mexico, Germany, Korea, Mexico, and other places. There's a warmly interesting booklet included . . . Another Folkways set of unusual interest is *Classical Music of India* (Folkways Records LP FP 66) in which Nazir Ali Jairazbhoy narrates and demonstrates "the differences in tonal systems as between East and West" and then goes into a detailed explanation of the rich complexity of the classical instrumental music of Hindustan. It's an awakening experience and indicates unforgettably that the western tradition has no monopoly on musical sophistication or on remarkably varied and subtle musical means of expression.

By Robert Oakes Jordan

In the last column I described starting laboratory tests on the Model 700 V-M Tape-O-Matic, an exceptionally fine low-priced tape recorder recently put on the market. In explaining the various electronic tests I began to show what design features are important to the manufacture of a good machine.

In describing the various types and makes of electronic test equipment used in the laboratory test, I was technical. Explaining the actual procedures was done to show the amount of consideration a manufacturer must give to the design of a good unit such as the 700 V-M and also to show what the laboratory does in the way of tests for publication in *The Buyer's Aid*.

With all this complication, do not forget the most important test of any piece of audio equipment is in the home with you listening to it, rather than observing instrument tests.

So far I have covered the casual inspection of the circuit, harmonic and intermodulation distortion tests, transient response checks, power measurements, and tube checking.

Responsibility for accurate tests cannot be lightly taken, and many more factors must be considered in the test of the amplifiers in a tape recorder than I have suggested in the first of this series.

The factors of pre-emphasis and postemphasis in the record and playback circuit, special equalization networks in the preamplifier circuits, intricate tape bias frequency traps, and other circuits all of which have been included in this 700 V-M recorder.

With the instrument tests out of the way, the next step in the evaluation of the 700 is a quality inspection of the actual components such as condensers, resistors, transformers, and controls. These parts which make up the electronic circuits in your amplifier, recorder, tuner, or any hi-fi unit will affect directly the long-term operation of these units.

There is no way the buyer can tell immediately the difference between equipment made with poor quality parts and those made with good quality parts. Any of these units will operate for several months without serious failure. However, as the heat created in operation begins to affect the component parts, cheaper condensers break down, resistors change value or become noisy, resulting in the frying noise sometimes heard from the loudspeaker.

When this happens, you no longer have high fidelity, and soon your trips begin to the repair shop.

Used in the 700 are good quality accurate resistors, plastic cased condens-

A New Design For Speakers

By Oliver Berliner

Ever since the days of the mechanical Gram-O-Phones, the exponential horn has been regarded as the only true loudspeaker cabinet design. In theory the principle is simple. Engineers know that a sound disperses in a particular pattern. That is, as each tone moves farther away from the source (the loudspeaker, in this case), the area of the sound wave increases.

It is possible to design a loudspeaker enclosure whose dimensions increase ex-

ponents (Micamold Tropicaps), a heavy duty power transformer with copper electrostatic shield, an adequate single-ended (6V6 GT) audio transformer and double loudspeaker system) high and low speakers with driver network), and good quality variable controls.

The transformers are arranged on the large-size chassis so as to cancel hum-producing electromagnetic fields. The primary power circuit has a protective fuse, with the secondary power circuit exceptionally well filtered so as to produce smooth direct current for the electronic circuit operation.

To prevent another hum-producing element, the negative ground system is connected to a common point instead of having all these points connected to the metal chassis, thus avoiding what are called ground loops. In the 700 V-M the various switches, plug-in jacks, tube sockets, and wiring are all of good quality from which durability can be expected.

These component parts can be put together in many ways, some producing a better machine than others. The things that can be accomplished with one particular design adds consumer value to the device in question.

In the 700 there are many useful electronic features among which is an automatic shutoff, tape-operated switch, a Shure Brothers device to measure the bias current at the record head.

Another feature is a bias frequency operated record indicator light to show erasure is taking place. This is especially important when you play prerecorded tape records. There is an adjustable flash point for record indicator level, record position monitor switch, output take-off for eternal power amplifier, output position for VU meter or repair oscilloscope or other monitor applications, input jacks for both magnetic cartridges, and microphone-radio-crystal pickup, and others.

In the next column I will finish the description of the 700 by telling of the tape transport mechanism itself, to show what makes it a good buy in the home recorder field.

actly as the size of the sound wave increases, and this is what James Lansing has done in his Hartsfield C-30 cabinet. Lansing, founder of two firms that bear his name, has been synonymous with high-quality loudspeakers for many years.

The C-30 system uses a patented complex exponential path for the low frequencies, plus another exponential horn for the upper frequencies. The N-500-H dividing network has an attenuation of 12 db an octave from the 500-cycle cross over point.

The Type 160-4C low-frequency driver recommended for use in the Hartsfield incorporates a four-inch voice coil with edge-wound wire ribbon for a piston assembly of maximum possible rigidity.

Tight electrical and mechanical coupling provide high electrical and acoustical efficiency. The permanent magnet is of the popular light-weight Alnico-V material, with a rigid aluminum casting as the frame.

The 150-4C has a power input of 30 watts, an impedance of 16 ohms, and measures slightly more than 15 inches in diameter with a depth of six inches. A very low free cone resonance point of 39 cycles precludes the possibility of unwanted peaks in the system's frequency response.

The Hartsfield enclosure is designed around a unique rectangular horn assembly designated as Model H-5039. This is a serpentine Koustical lens whose shape provides a broad horizontal spread and narrow vertical sound coverage. Not only does this tend to minimize floor and ceiling reflections, but it also concentrates the sound in the proper region for listening.

Meticulous design has resulted in smooth sound distribution over a wide angle with equal intensity regardless of frequency. When used with the Type 375 high-frequency driver element, superbly smooth response above 300 cycles a second is obtained.

The diaphragm is made of aluminum which is hydraulically formed, and the H-5039 horn lens is cast also in aluminum and machined to very close tolerances.

Here again, a four-inch voice coil is used, having an impedance of 16 ohms, and is capable of handling 60 watts of high frequency power. A high flux density of 20,000 gauss has been achieved, which assures a driver of extremely high efficiency, attributable to the exclusive large voice coil diameter.

The entire Hartsfield system of enclosure, loudspeaker, horn, and dividing network may be ordered as Model D-30085M if desired, with the user's choice of any one of a variety of fine modern finishes. The manufacturer will finish the cabinet to match your other furniture, on special order. All items except the cabinet may be ordered as the Type 085 kit.

Counterpoint

By Nat Hentoff

One of the most frustrating dilemmas in jazz belongs to the nightly working musician who also wants to write. The force—imaginative and physical—that has to be expended on the job leaves little for the demanding act of composition. As Gerry Mulligan puts it, "you do so much writing on your horn, it doesn't leave you much energy or many ideas for physical writing. Maybe that's why so few of the really good jazz players write."

There is also the problem of time. The hours of work, of rehearsal, and of travel leave only fragments of the week for manuscript paper. And there is also the fact that writing requires different habits of discipline and a different kind of concentration than is necessary to sustain one's playing quality.

Take the case of Mulligan himself. Gerry is one of the most imaginatively skilled writer-arrangers in jazz. Starting around 1945, he spent the large part of the next five years writing, with relatively brief periods of playing in between. Then for the next three years, he played steadily, with almost no free time for writing. During the latter part of these three years, even his playing had become constricted by the pianoless quartet formula which had suddenly brought him widespread success.

"What happened," Mulligan explained in a recent conversation, "is that success came as a result of an instrumentation and approach that I wasn't thinking of as a set formula when I hit on it. Actually the musical possibilities were endless, but when I started taking the quartet around the country, people would invariably ask for what they had heard on our records. Remembering my own disappointments as a kid when the bands I followed on records didn't play the same things when I caught them 'live,' I felt it was a responsibility I owed to the audiences on the road to play what they wanted to hear. It was a compromise. I don't feel I compromised my musical integrity doing it, but it did prevent me from playing more new works (if I had had time to write them) and from diversifying my approach."

During the last year, a recurrent and growingly insistent motif in Gerry's conversation offstage was, "I've got to find time somehow to write. It's been so long." Finally he did the only thing he could do to find time. He disbanded the quartet and stopped playing. "I've seen too many people get carried away by money-making and by trying to cash in quickly on success. They get carried away from themselves and become tied down to a formula. I didn't want to fall into that. For one thing, Arlyne (Mrs. Mulligan) and I realized that there's only so much



Gerry Mulligan

money we can use. Then, too, the big money over a long period of time is not to be made on one-nighters or in the clubs, but through other channels like composing and arranging. And you can't write well when you're caught up in the other thing."

Mulligan, a highly intelligent observer of the jazz scene, of which he has become so much a part, is quite aware of the transitory nature of jazz fans' more extreme enthusiasms, and that's another reason he wants to build his career with increasing emphasis on writing. Good, original manuscripts are always in demand, though the faces that play them may change. "I would just as soon be on top in a kind of background way than in the performing limelight. I think you can stay longer that way. I don't want to be an overnight sensation. When the quartet first hit so hard, I got kind of worried. I was frankly a little nervous about this being just a quick ride."

So last December, Mulligan stopped to collect his directions and to decide what he wanted to do. It took unusual fortitude (in this age of anxiety) to turn down lucrative dates. The advertising agencies, for example, are filled with bright young men who are going to quit any year now and "write that novel." They never do.

Similarly, many jazzmen keep hoping to get off the road and stay put long enough to try to build a musical career with the kind of permanence and long-range creative satisfaction that writing can best provide. Because of the uncertain economic conditions in jazz, most of those musicians who want to take time out to find themselves never get enough money together to make the break. Those few that do make enough money to have enough in the bank so that they can take a sabbatical rarely seem able to stop. It's not an easy thing to do.

These first few months of unprecedentedly free time have been difficult for Mulligan to adjust to. "I've promised Count Basie, for example, an arrangement for a month or more. He or his wife call about it periodically,

but it seems as if all I can do these days is write out the first chorus and lay out the rest of the arrangement, but somehow I can't get down to filling it in. I think it's a matter of my wanting to write so much that I've built up a kind of block. I've got to work at getting back the habit patterns that are part of writing, the thought habits that used to allow me to average three to four weeks an arrangement and to stay on it."

In March, Gerry returned briefly to playing, working a Carnegie Hall concert as a single with Chet Baker's group. After some spring college dates in the same format and two weeks with Chet in Basin Street starting May 12, Gerry and Arlyne (who is also his personal manager) plan to leave for Europe in June. They have no set timetable, and no set date for return. "We want to look around and try to find a place, quiet and sunshiny, where I can get my scattered brain together again. If I find a place I like, I'd like to settle down and try to write. Eventually we'd like to have one headquarters in Europe and another here. We could divide the year so that I could write for six months there and then return here for concerts, club dates, and recording during the other six months. That way I'll never get too far away from writing and I'll have the benefit of two contrasting (and thereby, stimulating) atmospheres in which to work."

(In the next *Counterpoint*, Gerry Mulligan talks more about his plans for the future and gives a candid appraisal of the west coast jazz scene and the present flood of jazz recordings.)

Charlie Parker

(Jumped from Page 6)

tion, but his influence certainly affected the whole scene. He was a great artist, a man who was tremendously original and inventive. I liked everything about his work. With him, you can use the word "genius." He was a much misunderstood person; his music was so strong that it went over many peoples' heads. But there was so much there.

Jimmy Raney

What amazed me about his playing was that he was one of the great creative people on that higher level of creation that has something mysterious about it. There are many who play creatively, but in their cases, you can always trace where they learned and how they were formed. With Charlie Parker, it was as if he had come full-grown from the head of Zeus. I never could figure out where what he was playing came from. Sure, there were small things you could trace back, but his main creativity was on that mysterious level, the greatest level of all. In classical music in this century, Bartok had it. In jazz, it was Bird.

Ellington, Burns Score Well



The Blindfold Test

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Here's What Woody Herman Heard

During the Third Herd's last stop-over at the Statler, Woody Herman took a little time out to face a phonograph and a tape recorder, with results that can be seen below.

Five of the records played for Woody (1, 5, 6, 7 and 9) were arranged by Herman alumni. In addition, numerous former Herdsmen (Mardigan, Pettiford, La Porta, Green, etc.) were heard in the performances. Woody did not know these or any other facts about the discs while he listened.

The Records

1. Nick Travis. *Travisimo* (Victor).
Comp. Al Cohn. Art Mardigan, drums;
Al Cohn, tenor.

I don't know who it is. I liked the rhythm sound pretty much, especially the drummer. The bass could have been recorded a little heavier. I like the tenor man—is it Al? It's just rhythm and two horns, isn't it? It swings, but it could have been better—for instance, the trumpet player could have been more consistent. Maybe he has been at other times, I don't know. I'd rate this three stars.

2. Duke Ellington. *All Day Long*. (Capitol). Comp. & arr. Billy Strayhorn. Ray Nance, trumpet.

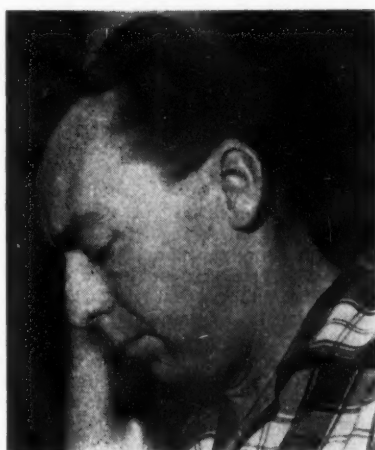
It's either Duke, or somebody doing a Duke job. It's an interesting arrangement, and pretty well played, but if it is Duke's band I can't understand why, other than the opening trumpet solo, there weren't any other solos. I liked it and I thought it was played cleanly; I'd give it four.

3. Aaron Sachs. *If You Are But a Dream* (Bethlehem). Sachs, clarinet. Arr. Quincy Jones.

I'm not familiar with this tune, but I think there are some very pretty things in there. The ideas are good, but there is a certain lack of warmth in the approach to a tune of this kind, as a result of which it takes on an almost morbid quality, which I don't particularly care for. The clarinetist plays his instrument well; it could be Tony Scott or it could be Buddy, or someone else. I liked it, on the whole, about three stars' worth.

4. Lyle Murphy. *Frankly Speaking* (Gene Norman). Frank Morgan, alto. Arr. Murphy. Bob Gordon, baritone.

I liked that very much. It's got a good sound, and the rhythm swings—everybody swings. I particularly liked the baritone player. The alto plays good, but—you know, there's a whole group of people who emulate Charlie Parker, and I can't distinguish one



Woody Herman

from the other—Herbie Geller, Bud Shank and the rest; I'm a little lost with that . . . but I like this whole performance well enough to give it four.

5. Bob Keene. *Jug Stop* (Gene Norman). Comp. Terry Gibbs, Shorty Rogers; arr. Rogers. Keene, clarinet; Milt Bernhart, trombone.

This sounded like it might be one of Shorty's arrangements. I liked the trombone solo; the band played very well. I'm not familiar with the clarinet player. I'd give it four.

6. Ralph Burns. *Comet* (MGM). Arr. Burns. Oscar Pettiford, cello. Jim Buffington, French horn.

Ha, ha! I guess what's-his-name, the mellophone player, was in there on that ending. I liked this very, very much—I have to go the whole way with this, because I find it's interesting, there was a lot of thought put into the effort, and it was played very well. Just on occasion it sounds a little bit like Ralph might have had something to do with it. Is that Oscar? . . . Because of the thought given to it, and the happy feeling throughout, I'd have to give it five.

7. Stan Kenton. *In Veradero* (Capitol). Comp. & arr. Neal Hefti.

Sounds like it might be Chico O'Farrell. It's an exciting piece, but there's an awful lot going on there—he put in everything including the kitchen sink. I could have lived without part of it. But all in all, maybe because of the Latin groove, it's exciting. I could go for three on this.

8. Charlie Mingus. *Body & Soul* (Savoy). John LaPorta, alto.

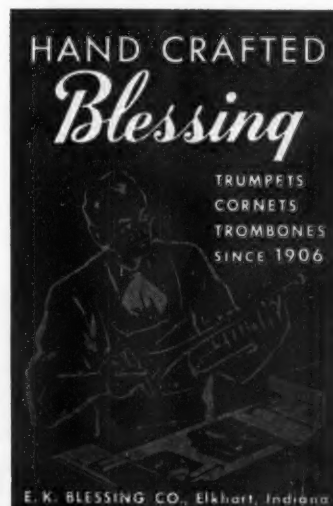
It's very well recorded. The alto player's sound is nice. There were some interesting things, but I wasn't overly impressed. Three.

9. Urbie Green. *Incubator* (Blue Note). Doug Mettome, trumpet (and baritone horn during fours with Green).

The tune is kind of cute; it's a little reminiscent of *Bill, Not Phil*. It's a happy thing . . . there's some room for improvement, but of course as long as Bill Harris is there, I dig it. Sounded a little bit like Doug on trumpet. The rhythm sounds good. There was one cat in there, while they were playing the fours, who was a bit of a let-down, otherwise I could probably give the record more, because with the exception of that, it was a good record. Three.

Afterthoughts by Woody

So many of our talented young guys around should give their record dates a lot more thought and effort. Some of these records are going to be around for a long, long time, and they are going to be terribly upset, five or ten years from now, when they hear some of these things. They just go in and do a session and wail, and these things don't live; because music changes. I'm not speaking of everything, but a great deal of it. They're so busy making fast record dates that they don't prepare for them, and I don't think there's any such great genius around as to be able to walk in cold and make it under those conditions.



Barry Ulanov

"I had forgotten the piano could sound like that." I said it. All the people I knew who were at Carnegie Hall that day said it. It was a few weeks ago, at a regular Sunday afternoon concert of the New York Philharmonic-Symphony orchestra under Guido Cantelli. Walter Gieseking was the pianist. I had forgotten the piano could sound like that.

Gieseking was playing the Mozart C major *Piano Concerto*, his twenty-first, K.467 (following the chronological numeration of Mozart's works made in the last century by Ludwig von Köchel, which is why all of Mozart's works are identified by a K. number). How he was playing the Mozart C major! His head, round and bald except for a neat stipple of gray hairs around the ears and across the back, bobbing and weaving in time to the rhythmic elegances of the music. His large body encased in an even larger cutaway dwarfing the piano stool. His fingers caressing the keys, seeming not to press upon them but only to breathe across the ivory, eliciting sounds of supernatural beauty. Delicacy there was, then, but vigor, too, when it was called for, and order in everything—and a beat.

They have a beat, you know, the great classical pianists do—and the

violinists and the cellists and even a flute player or two. I've heard bassonists swing their way through Mozart and French horn players and harpists. There's no mistaking the beat Wanda Landowska's Bach has on the harpsichord. And there was no question about Gieseking that Sunday afternoon. To say he was blowing fine piano, with all the enthusiasm one says that sort of thing about a jazzman, is not to distort the facts or to misuse the jazz vocabulary. Nor are such words out of place in discussing a performance—such a performance—of Mozart, a composer notable for his tenderness and aristocratic phrases and classical restraint.

Soon after the entrance of the piano in the first movement, I got over my astonishment at Gieseking's tone, that sparkling, flashing, winking, darting, noble sound. I still haven't quite adjusted to his timing. That was where the beat came in, in those extraordinary nuances of phrase, those inflections of a note, a chord, a run; now in a measure, then in eight bars, finally across all three movements into the whole work, which at times that afternoon and afterwards I seemed to hear as a whole, or maybe to see or feel, somehow to imagine all compressed together into a masterpiece in a frame.

Now, some of this, perhaps, was imagination. You don't hear a piano concerto in a second. You don't have pictures of notes, though notes may conjure up images. You can't compress

sound the way you can colors or lines into a frame. But Gieseking's magic with Mozart was clear, not only to me and my friends that afternoon in Carnegie, but to hundreds of others. The applause was tumultuous. Many stood to make their clapping more forceful and more noisy. There were many shouts of "Bravo!" The talk in the aisles and across the halls and into the lounge at intermission was ecstatic. It had to be. One didn't need an imagination to be touched by Gieseking that day.

Some of this you can hear on records. Gieseking's performances of Mozart piano concertos (but not, unfortunately, the C major, K.467) and all of Debussy and Ravel's *Gaspard de la Nuit* and the Grieg concerto and three of the Beethoven piano concertos are beautifully recorded (on Columbia). There's more too, on Columbia and Angel, and very good, too. But it isn't quite the same, brilliant as the playing is and faithful as the recording is, no matter how fine the high fidelity equipment. The vitality of the live performance is missing in some not altogether identifiable way. That special incandescence that lighted up Sunday afternoon at Carnegie for me and so many others can't quite reach through grooves and cartridges and amplifier circuits and speakers. For that, you go to the concert hall.

A fair number, as I have indicated, went to the concert hall to hear Gieseking. (Turn to Page 53)

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Vol. 21—No. 21

Chicago, October 20, 1954

Annual Poll, National Ballroom Operators

WESTERN BAND

1. HANK THOMPSON

The Billboard

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Based on actual vote of disk jockeys covering period of January 1, 1954, thru October 9, 1954.

Which are your favorite Country and Western bands?

Place	Winner	Label	1953
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1. HANK THOMPSON

DOWN BEAT

Vol. 21—No. 22

Chicago, November 3, 1954

Annual Poll, Disk Jockeys

BIG BAND

1. HANK THOMPSON



JIM HALSEY

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Perspectives

By Ralph J. Gleason

In a recent issue of the *Musical News*, a publication of Local 6, the San Francisco AFM chapter, an article is printed by Leo Cluesmann, secretary of the AFM.

In it, Cluesmann makes an impassioned, and understandable, plea for the welfare of the musician *vis a vis* the mechanical reproduction of music which has displaced him in many spots.

Now the first thing that struck me about this piece, aside from the almost holy reverence with which his brothers here treated it, is the fact that nowhere in it does he mention jazz music and jazz musicians, although he refers to almost all others.

"In the field of music one cannot replace musicians by mechanized music and still expect in the long run to have music itself. For mechanized music does away with the human element without which music is impossible," Cluesmann says, and later adds "Music is a dying profession and the reason is the widespread use of mechanized music."

Still later, he further states "Rachmaninoffs do not grow in the sterile soil of dawn-to-dusk disc-turners, nor prodigies take root in tape-recording libraries."

Well, I have news for Cluesmann. He may fight the recording business and he may even strike against it, but the phonograph record and the jukebox and the disc jockey have done more for music than the average business agent of an AFM local in a lifetime of collecting the 10 percent traveling tax.

Today the average American is more aware of the beauties that can be music than he has ever been in history before. True, the card-holding trumpeter who worked day-time driving a butcher wagon and in the pre-mechanical days gipped weekends with the American Legion Hall band, is out of a job, but he never should have had one in the first place. True, a disc jockey show doesn't breed Rachmaninoffs, but neither does holding a card make you a musician.

And the disc jockey, not the union official, is the one who has made jazz music, not second grade, imitation European classical music, into our best known and most profitable modern art form. In no era of history has the individual artist been rewarded as well as the American jazz musician.

Think about that for a minute. It really is true.

He has been given the opportunity to play as he pleases, record frequently, and be presented in the best circumstances and be well paid for it all. And, believe me, Cluesmann's article is the perfect example of the fact that the AFM has never considered jazz respectable. It isn't even good enough to

(Turn to Page 47)

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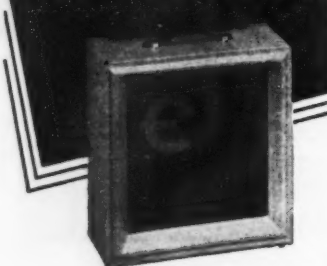
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Country & Western

DOWN
BEAT

By Bea Terry

With the release by Republic Pictures of over 80 Roy Rogers flickers for TV use, Steve Sholes of Victor has re-signed the original Sons of the Pioneers to a recording pact for five years. The group appeared in these movies with Rogers and was started many years ago by the star, along with Tim Spencer and Bob Nolan. Later they were joined by Lloyd Perryman, Hugh and Karl Farr, and Pat Brady. Rogers left the group to star in pictures.

A few years ago, Spencer left the group to devote his full time to religious works and to make religious records with his family—wife Velma and children Loretta and Harold. This group is also now on Victor Records and is billed as "The Spencer Family." Nolan left The Pioneers group about the same time as Tim, and has been semi-retired, spending most of his time at his mountain retreat. Brady has stayed on with Rogers and Dale Evans to play feature roles in their TV series. Light comedy is his forte.

The remaining members of the group, Lloyd Perryman and the Farr Brothers, have stuck together through the years, using substitute singers on appearance records.

But Sholes believed that the public would want to hear the original group on record, inasmuch as they would be seeing and hearing them once again via the media of television. Spencer, Nolan, and Brady agreed to a five-year recording pact and last week, Sholes once again recorded the original group. Their first release is *Ballad of Davy Crockett* (which has been waxed by every label) b/w *The Graveyard Filler*.

Not only have the original Sons of the Pioneers been great singing favorites, but many hit songs have been written and introduced by members of this group. Nolan composed hundreds of western classics including the everlasting *Cool Water* and *Tumbling Tumble Weeds*. Spencer's western songs have included *Blue Prairie*, *Everlasting Hills of Oklahoma*, *Cowboy Camp Meetin'*, *The Timber Trail*, and *Out in Pioneer Town*. He also wrote hits such as *Roomful of Roses*, *Careless Kisses*, *Roses*, and many others. The Farr Brothers have composed many tunes which they've featured on their galloping guitars.

Tim Spencer tells us that The Sons of the Pioneers are preparing an album of 100 songs which include all the old standards. It is expected to be released by Victor in the very near future.

Substitute singers will continue in place of Spencer, Nolan, and Brady on personal appearance tours, according to Spencer, with the exception of special occasions, such as TV appearances.

C&W Top Tunes

1. Carl Smith—*Loose Talk* (Col)
 2. Faron Young—*If You Ain't Lovin'* (Cap)
 3. Webb Pierce—*In the Jailhouse Now* (Decca)
 4. Hank Thompson—*If Loving You Is Wrong* (Cap)
 5. Carlisle—*Rusty Old Halo* (Merc)
Most Promising
 1. Faron Young—*Live Hard, Love Hard, Die Young* (Cap)
 2. Jim Reeves—*Red Eyed and Rowdy* (Abbott)
 3. T. Tommy Cutrer & Jim Wilson—*Farmer & the Lord* (Merc)
 4. Ernest Tubb—*Kansas City Blues* (Decca)
 5. Johnnie and Jack—*Carry On* (RCA)
- Disc jockeys reporting this issue are Tommy Edwards, WERE, Cleveland; Smokey Smith, KRNT, Des Moines, Iowa; Glenn Stutzman, KYOU, Greeley, Colo.; Chuck Neer, WIAM, Williamston, S. C.; Dal Stallard, KCMO, Kansas City, Mo.

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Nashville Notes

Lots of crazy rumors are floating around Nashville these days and foremost among all of them is the story that Jim Reeves will be the next addition to *Grand Ole Opry*. It could very well be true, as Reeves is without a doubt one of the hottest prospects around and has severed his relationship with Abbot records. Reeves has long been known to sell himself well on the stage, and what with the *Opry* planning a live Saturday night TV show, he could be a big asset.

Hank Snow has packed up his family and headed for the west coast and a three week vacation. Snow will visit disc jockeys while on the trip and will plug his new Victor release, *Yellow Roses and Would You Mind . . .* Jimmy Work will guest on the Prince Albert network show April 9. Work has been showing up in the charts with his own composition, *Making Believe*. Acuff-Rose, publishers of the tune, also have four other records out on the tune, including Kitty Wells' on Decca.

Hickory records has signed a new country artist who we think bears watching. Lad is being kept under wraps for the time being. MGM has signed and recorded two new c&w artists, Randy Atcher and Bud Decklemen. Atcher's first sides are *Soft Shoulders*, *Dangerous Curves*, and *Flying High*. Decklemen, who possesses a commercial voice, has two potential hits on his first release, *No One Dear, But You* and *What Is It, Darling*.

Visiting Pee Wee King on his big WBBM-TV show in Chicago April 9 will be Porter Waggoner . . . The Promenaders, *Ozark Jubilee* square dance group (they're students from Southwestern Missouri State college) are currently fulfilling a four-week Lenten engagement in the Blue Room of New Orleans' Roosevelt Hotel.

Smiley Burnette will officially enter the restaurant business on a national scale April 9 with the opening of the first Smiley Burnette Checkered Shirt Drive-In in Orlando, Fla. The hefty comic, who has long been known as an amateur chef with professional skills, has already granted franchises in 21 areas of the U. S. and Canada, with Smiley providing operational plans as a complete package, including an aluminum and plastic building of his own design and unique sandwich recipes from his own collection.

Vicki Young, who took off with her Capitol's recording of *Tweedle Dee Dee*, has covered the new Faron Young record, *Live Fast, Love Hard, Die Young* . . . Faron, along with the Wilburn Bros. is on a tour of the eastern states . . . Ira and Charlie, the Louvin Brothers didn't receive too hearty a welcome in Nashville. Thieves broke into their car and stole all of their clothes and instruments. All this happened their first week in town.

—bill morgan



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Rhythm & Blues

By Ruth Cage

The fight goes on.

Frankly, we would rather the topics of the day in our province allowed for variety rather than the continuing fable of "Gain and Abel." But now Bishops in Boston; poets in the tabloid prints, and various and sundry other molders of public opinion have joined in the high-pressure crusade against r&b. We think they've been misled.

Fortunately we needn't rely exclusively on our personal opinions and or information to document the notion that there is another side to the story. The campaign to divert the loot that has been accruing to aranbee talent has rather cleverly pounded on the notion that the lyrics are the attraction and that these lyrics are universally degenerate. They don't spend much time talking about the "beat," the factor which aranbee tunes *really* have in common. Here's the way John Hammond put it, "I'm glad to see the kids going for a beat again. Even with the sometimes sloppy execution of rhythm and blues records, there is more vitality. This seems better to me than the pap the kids have been getting."

What has the beat done? It's gotten youngsters dancing again, that's all. We were allowed to wander at will through a pile of several thousand letters to deejay Allen Freed during an interview with him, and were impressed at the frequency that parents, school teachers, and social workers pointed this out. From a mother, "You certainly couldn't dance to the records put out by the romantic baritone. No wonder the kids got tired of it." Those who are concerned with youngsters directly seem almost universally relieved that kids are in action instead of in mischief.

But the fellows who are lamenting the impact of something with such "vitality" want us to believe that this is unhealthy. Apparently, they managed to survive such "terrible" phenomena as the Charleston and Black Bottom in their journey to paragon of virtuehood; they may even have dabbled in such "awful" pasttimes as the Valentino style tango. Maybe they're right to assume that today's kids have less character and stuff like that than they had, and perhaps we should be thanking them rather than being a little astounded at their sudden concern for the moral standards of the nation.

We're back again to questioning their motives. This time, we'll let someone else make a guess at what they are. Says deejay Allen Freed, "to me, this campaign against 'Rock 'n Roll' smells of discrimination of the worst kind against the great and accomplished Negro song writers, musicians, and singers who are responsible for this outstanding contribution to American music." Freed, who as the top purveyor

of aranbee on the air has himself gotten a few knocks from the "crusaders," amplifies that rather shattering statement by adding, "kids aren't interested in the lyrics, they're digging the beat. They want to dance and they want to dance to the music that is the only basic American musical heritage we can call our own—the music that has grown despite such tags as 'race music,' and 'honkey-tonk' rhythm and blues."

Like many thinking people in the music world, Freed points out that "the publishers, the a&r men, the deejays have a definite responsibility to insist that suggestive and double entendre lyrics should be kept off the air. This doesn't mean we can't give the kids the music that will give them a chance to 'let off steam,' because it's the rhythm they want and with rock 'n roll rhythm the lyric could be sung in Sanskrit and they'd still get what they're looking for."

We've suggested that the basis for the big battle had something to do with the question of cash; Mr. Freed has suggested it has something to do with a social problem. Chances are that there is something of each of these factors in the whole business. We feel, too, that another statement by Freed rather ties it up: "The new dance era has not arrived unheralded. Just as with the emergence of any other new era based on a new idea, it has gotten the full treatment from those who don't like it, don't understand it, and who do not appreciate it."

We certainly don't know where it's all going to stop, but we're rather enchanted with Dorothy Kilgallen's notation that since the fuss started aranbee stuff has been selling like crazy. Maybe it just proves there's nothing so great for a show business career as being "banned in Boston."



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(Jumped from Page 7)
extended at the Preview lounge indefinitely . . . Count Basie is set for a Blue Note fortnight beginning April 6, with Woody Herman following for one week, and Bob Scobey's Frisco band featuring Clancy Hayes booked for a pair beginning April 27 . . . The Jazz Ltd. All-Stars have cut their third Dixieland LP for Atlantic, entitled *By Request*. The group features Marty Marsala, trumpet; Bill Reinhardt, clarinet; Harry Graves, trombone; Doc Cenardo, drums; Max Hook, piano, and Kenny White, bass . . . Peggy Taft has returned to the Cloister Inn after a year's absence for a date alongside Lurlene Hunter . . . Gerry Breen, Fleming Brown, and Bernie Asbell are giving a folksong concert at Fullerton Hall on April 15.

THE BALLROOM BEAT: Ernie Rudy completes a month at the Aragon on April 9, when he's followed by Dick Jurgens. Paul Neighbors follows in on May 6. Free Sunday night mambo classes at the dancery, instituted last October, continue to increase business there, and Aragon owner William Karzas says he may alternate a mambo unit with the dance band for the Sunday chores.

HOLLYWOOD

THE JAZZ BEAT: Two ace jazzmen generally buried in anonymity of film soundtrack busted out with combos in local hotspots. Archie Rosate (clarinet), is at the Hangover, with Charlie Lodice, drums; Woody Bushell, bass; Jack Percival, piano; Jack Coombs, trumpet, and Burt Johnson, trombone. And Joe Yuki (trombone) is at Beverly Cavern, with Peyton Legare, clarinet; Georgie Thow, trumpet; Gil Bowers, piano; Walt Yoder, bass, and Walt Goodwin, drums, and there's a gang of real jazz vets . . . Checks went out last month to some 200 musicians in form of extra pay for the transcriptions, air checks, and such that went into Capitol's Kenton Era set. Large number due to fact many were done during war years when personnel of all bands was subject to constant turnover. Largest check went to Bob Gioga, Kenton's longtime baritone sax and managerial aide. He was on all of them . . . Jack Webb setting up seminar at UCLA at which he'll introduce his "Pete Kelly's Blues" band and discuss various forms of jazz.

BAND BRIEFS: Eddy Howard and band into Hollywood Palladium April 5 for five-week stand, their first appearance in the deluxe dancery . . . Freddy Martin, settled in the Coconut Grove for balance of 1955, now gets stereophonic sound broadcast on his KABC sustainers (8:30-8:55 p.m., PST). Reason was big response to Lawrence Welk's SS broadcasts on same net . . . Dorsey Brothers heading coastward for June 9-19 date at Pan Pacific auditorium here for Annual Home Show . . . Ina Ray Hutton's reorganized all-gal

band started filming of her new TV series March 30 for Guild Films.

Las Vegas

At the New Frontier, Mario Lanza headlines an excellent Robert Alton production featuring much original material by the academy award winning song writing team of Ray Evans and Jay Livingston . . . In the Cloud Nine room, those Vegas favorites, the Mary Kaye Trio, are back on the stand alternating with Noro Morales and his group, featuring lovely Anita DeCastro . . . The Keefe Braselle show is playing to full houses at the Flamingo. Jack Elton conducts arrangements by Pete Rugolo and Buddy Bregman, while the voices of the five DeMarco Sisters

round out the show. Downstrip at the Sands, Marguerite Piazza joined the ranks of other Met Opera artists who have performed on the Sands' stage, followed on March 30 by the voice of Billy Eckstine. Lounge entertainment is furnished by the Ernie Stewart trio and the sounds of El Gringo.

Frankie Laine is at the Desert Inn until April 12, when Patti Page bows in . . . At the Showboat, the fresh musical ideas of the Tattletales have caused lots of local comment as they alternate on the stand with the Sando Deems trio . . . Mercury Records' pride, the Crew-Cuts, are cutting it up at the El Rancho Vegas.

—henry lewy

(Turn to Page 61)

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Agency Directory

Here is a list of the major booking agencies in the country that book dance bands and the addresses of their offices.

WILLARD ALEXANDER, INC.
Willard Alexander, President
30 Rockefeller Plaza
New York, N.Y.

ARENA STARS, INC.
Ralph Wonders, President
366 N. Camden Drive
Los Angeles, Calif.

ASSOCIATED BOOKING CORP.
Joseph Glaser, President
745 Fifth Avenue
New York, N.Y.

203 N. Wabash Avenue
Chicago, Ill.
8619 Sunset Boulevard
Hollywood, Calif.

GALE AGENCY, INC.
Tim Gale, President
48 W. 48th Street
New York, N.Y.

GENERAL ARTISTS CORP.
Tom Rockwell, President
1270 Sixth Avenue
New York, N.Y.

8 S. Michigan Avenue
Chicago, Ill.
Carow Tower
Cincinnati, Ohio
2105 Commerce
Dallas, Texas

9650 Santa Monica Boulevard
Beverly Hills, Calif.

MERCURY ARTISTS CORP.
Leonard Green, President
Room 903
254 W. 54th Street
New York, N.Y.

MIDWEST ARTISTS, CORP.
Russ Facchine, President
21 W. Illinois Street
Chicago, Ill.

MUSIC CORP. of AMERICA
Jules Stein, Chairman of the Board
598 Madison Avenue
New York, N.Y.

430 N. Michigan Avenue
Chicago, Ill.
9370 Santa Monica Boulevard
Beverly Hills, Calif.

105 Montgomery Street
San Francisco, Calif.
Union Commerce Building
Cleveland, Ohio

2102 N. Akard Street
Dallas, Texas
837 Book Tower
Detroit, Mich.

Nine Newbury Street
Boston, Mass.
Northwestern Bank Building
Minneapolis, Minn.

NATIONAL ORCHESTRA SERVICE
Seri Hutton, President
1611 City National Bank Building
Omaha, Neb.

ORCHESTRAS, INC.
Bill Black, President
332 S. Michigan Avenue
Chicago, Ill.

SHAW ARTISTS CORP.
Billy Shaw, President
565 Fifth Avenue
New York, N.Y.

203 N. Wabash Avenue
Chicago, Ill.
8923 Sunset Boulevard
Hollywood, Calif.

TOMDOR ENTERPRISES, INC.
Thomas F. Dorsey Jr., President
1619 Broadway
New York, N.Y.

ABE TURCHEN
Abe Turchen, President
309 W. 37th St.
New York, N.Y.

UNIVERSAL ATTRACTIONS
Ben Bart, President
Two Park Avenue
New York, N.Y.

Want To Buy A Band?

Are you looking for a band? Whether you are a ballroom operator, hotel man, night club owner, or member of the prom committee, this Down Beat band directory will help you select the band you want.

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TOMMY ALEXANDER

Record Company: MGM
Booking Office: GAC

Alexander is the young trombonist who formerly was with Billy May, now heads up his own organization—one that is meeting with enthusiasm from all who have heard it in its first few months of operation. Band is like so many being formed these days, in that it is looking back to the standards set by the Goodman and Dorsey of other years. Although it doesn't copy them, it attempts to get the light swing feel they achieved on up-tempo, and pretty harmonies and arrangements of musical interest, too, on ballads. Band's sound is different, in the sense that it often uses trombones as lead voices instead of the customary saxes. A new group to keep an eye on if it can get past that difficult first year or so.

HAL ALOMA

Record Company: None
Booking Office: MCA

Real Hawaiian music played by real Hawaiians, led by a man who, though a native islander, knows a swing chorus from a garden of leis. A onetime Tommy Dorsey and Hal McIntyre sideman, Hal Aloma plays steel guitar and serves as maestro-entree-show producer for this versatile unit which has several years' residency at the Hotel Lexington, N.Y., to its credit. Unit carries entertainers and has also played theaters and supper clubs.

RAY ANTHONY

Record Company: Capitol
Booking Office: GAC

After nearly a four-month layoff, Anthony has some ground to make up this spring. He always has stressed precision and musicianship, however, and should have no trouble regaining the great sound his group possessed just before disbanding. Ray's long bandstand experience and band's musicianship makes this one of the slickest crews anywhere, and the wide exposure they've had on TV and records makes them a near-clinch on any sort of date. There's lots of visual appeal here and added attractions included both girl and boy vocalists and the Anthony Choir.

BUDDY BAIR

Record Company: None
Booking Office: GAC

Buddy started in the midwest when he took the nucleus of the campus band he had at the U. of South Dakota and headed for the road. Band arrangements are lightly smooth (many of the scores are contributed by Lawrence Welk scriptor Gus Donahue), turn often to the novelty side. Also featured is a Dixieland band within a band, plus the leader, who plays trumpet and trombone and does most of the vocals.

BLUE BARRON

Record Company: MGM
Booking Office: MCA

Barron's "Music of Yesterday and Today" is a combination of sweetness, smoothness, and showmanship in equal portions. An entertaining unit, long on nostalgia and comedy, the Barron band dishes up musical delights that are bouncy and unpretentious, have been heavily recorded, and are familiar around the ballroom and hotel circuit. Band has played over major radio networks, features much singing, by male and female soloists, the Three Blue Notes and the glee club.

RONNIE BARTLEY

Record Company:
Booking Office: National Orchestra Service

Sweet stylings for dancing, with the Bartley's Dorsey-influenced trombone to the fore—that's the dish here. Vocalist-leader was a sideman with Blue Barron, Sammy Kaye, Jimmy Dorsey, Bobby Byrne and Bob Chester, now fronts a unit of nine musicians (three brass, three reeds, three rhythm) plus girl vocalist.

COUNT BASIE

Record Company: Norgran
Booking Office: Willard Alexander

A fixture on the one-riter and jazz circuit is the Basie gang, which offers the strength of leader's household name and a brand of

musicianship that sets it apart in the affections of jazz listeners. It's one of the few groups that continues to feature sidemen strongly, as a result has a number of men well-known to listeners. Basie band has been used in a number of package promotions with good success, and outside of jazz locations, sticks pretty much to them and one-riters. It's also a double-barreled bet for those colleges that want bands for combination dance-concerts.

DENNY BECKNER

Record Company: None
Booking Office: MCA

An entertainment band with a Kay Kyserish appeal. Clowning maestro is a long-limbed ex-vaunderville comedy hooper who also used to play bass but gave it up some time back and now concentrates on keeping the crowd in good spirits with his antics. A wild and woolly crew this, putting showmanship more than just on a par with playing dance music. Hotels and ballrooms are the Beckner meat.

LITTLE JOHN BEECHER

Record Company:
Booking Office: National Orchestra Service

Three trumpets (one doubling trombone), three sax (all doubling clarinet), piano, drums, and bass (doubling tuba)—that's the instrumentation of this versatile show-dance unit, sparked by the comic shenanigans of its jovial frontman, 300-lb. Little John. When occasion demands, ork puts on complete floor show, utilizing talents of all sidemen.

DAN BELLOC

Record Company: MGM
Booking Office: MCA

This is a Chicago band that has been working the midwest area for several years now, with occasional excursions out of the territory, and has met with uniformly splendid response. Its MGM records have aided in its promotion, as did one of its earlier releases, the first recording of "Fretend," on Dot. Book encompasses all music styles, with the sax section and Belloc's tenor sax featured. Band can play for any mood or occasion, and has been doing exceedingly well in a series at Chicago's Holiday ballroom, a relative newcomer among terperies. It's a rising band, and one that appears to be just on the fringe of hitting nationally.

TEX BENEKE

Record Company: Coral
Booking Office: MCA

One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor and the cash register, alike. Musicianship is high, bop figures are used sparingly to give a modern touch, but band never evades the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist plannus of the Miller men, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.

NAT BRANDWYNNE

Record Company: Decca
Booking Office: MCA

A society-style dance ork, Brandwynne plays lots of show tunes and bright tempos. Onetime Leo Reisman sideman also makes his own arrangements which are invariably built around his keyboarding, with strings often blending in as background. Regular feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LOU BREESE

Record Company: None
Booking Office: Independent

Backing a show is a particular specialty with Brees, who has six years at Chicago's Chez Paree, four at the Chicago theater to his credit. Genial, personable leader can cue an act or provide steadily-beautiful dance tempos with equal aplomb. A respecter of melody, Brees always keeps it simple and relaxed.

(Turn to Page 46)

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GREYHOUND

Record Exec Talks About Orks On Wax

By Joe Carlton

(Chief of Popular Artists and Repertoire, RCA Victor Records)

The magnificent sound of a great big band still thrills anyone who feels with his heart instead of his head.

But in recent years there's been trouble! Trouble, that is, in keeping the big bands going. Basically, I think, the reason is simply that the weekly nut of maintaining a big band is one of the roughest bits in show business today. And musicians have enough worries without brooding about how they're going to pay the overhead.

In the late '30s and early '40s, break-even money still was a problem, but not as great as it now is. In those days there wasn't such a cleavage among the musical tastes of various age groups. The kids like the big band sound—so did Mom and Pop. As a result, the Goodman, Ellington, Dorsey, and Miller units were always in demand by one age group or the other.

It's not that way today. You've got jazz cults, sweet cults, crooner cults, and rock and roll cults. Put a big band on the road and its field of appeal has been cut by more than half of what it might have been in the old days. So it's tougher to make ends meet. As a result, there are fewer big bands on the road today than at any time since the early '40s.

Don't get me wrong. There are some great current outfits, blowing their wings a little softly at the moment, maybe, but getting ready to really fly. And a strange thing about them. The leaders mostly are the men who did the great arrangements for the best bands a decade and more ago—like Ed Sauter, Bill Finegan, Dick Maltby, Tutti Camarata, Jerry Gray, Billy May, and a half dozen others.

And I think all of these onetime arrangers turned conductors have the same feeling I do—that a big band, to be commercially acceptable today, has to have more than sound. It has to be danceable. In other words, big bands, to get in high gear, will have to quit playing so much for other musicians and play for the customers. And I think they're beginning to do that.

An a&r man must have the ability to suppress his own taste. He must not say that a particular generation doesn't have taste. "Good Art," is what kids like, and I never question it—I just cater to it. As long as they want to hear vocalists, I'll concentrate on my singers; when they start stomping for instrumentals, I'll increase my efforts in that direction. As I see it, that's

(Turn to Page 47)

HE'S BEEN MAKIN' WHOOPEE FOR 44 YEARS

Through nearly 50 years of changing dance fads—from the Charleston and big apple to the lindy and mambo—one band in the northwest has enjoyed steady popularity and success by sticking to an old-fashioned fare of polkas, waltzes, schottisches, and mazurkas.

That's the Whoopee John band, which only last fall was voted the nation's top polka band in *Down Beat's* poll of ballroom operators.

Not only is the Whoopee John crew the most popular music-making group in a wide area that includes most of Minnesota, the Dakotas, Iowa, Wisconsin, and parts of Nebraska and Illinois, but it's definitely the busiest.

Whoopie's (real name John Wilfahrt) band works every night except Christmas Eve in the 10-month period between Easter Sunday and Ash Wednesday. As soon as Lent begins, they go into their annual recording session for Decca Records.

"We do that right away," says Whoopie, "because everybody is in real good shape after 10 months of steady playing."

At its recently-completed session, Whoopie John and company cut four polkas, two waltzes, and two schottisches for Decca.

Week in and week out, Whoopie's schedule calls for a Saturday night date at the American House in St. Paul, a Monday night job at the Mari-gold ballroom in Minneapolis, and five nights in dozens of other dancing spots over a seven-state area.

A half-hour of the Saturday night session in St. Paul is broadcast each week by WCCO radio, 50,000-watt CBS Radio affiliate in Minneapolis-St. Paul.

To meet this ambitious schedule, Whoopie John's band travels some 50,000 miles a year in their own bus. It's a 29-passenger buggy that cost \$20,000.

John's organization is made up of 15 people—himself, 12 other musicians, arranger James (Red) McLeod, and business manager Edna Istel. Among the band members are his two sons, Pat and Dennis, both of whom also have other chores. Dennis is the librarian and picks the music for dance dates, radio shows, and recordings. Dennis takes care of transportation, promotions, and door checking.

Whoopie's lengthy career in music had its start in 1904 when as an 11-year-old boy in New Ulm, Minn., he received an accordion as a Christmas gift. By 1908 he had developed enough tal-

ent with the squeeze box to start his professional career as a single. And three years later he was heading his own band—a three-piece outfit that worked the New Ulm area.

It was in 1926 that Whoopie stepped

up his operations. He and his band commuted to the Twin Cities each week to play at the American House in St. Paul (where they've been ever since) and to play for radio station WLAG. Later that same year WLAG became WCCO.

He remained with WCCO until 1931 and the days of the depression. Because work was harder to get, he decided to go freelance as far as broadcasting was concerned. But in 1951 he returned to WCCO, the station he helped put on the air more than 30 years ago.

Whoopie John was also on hand in 1934 when brothers Dave and Jack Kapp set up Decca Records. Jack contracted the firm's first performer—a

(Turn to Page 48)



BUDDY
RICH



MAX ROACH

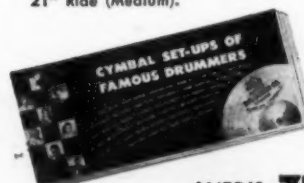


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13" Hi-Hat Bottom (Medium),
18" Fast (Thin), 17" Bop Ride
(Medium), 20" Crash (Medium).
- **JOE MORELLO—**
14" Hi-Hats (Medium),
19" Crash Ride (Medium thin),
21" Ride (Medium).



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Band Directory

(Jumped from Page 43)

LES BROWN

Record Company: Les Brown
Booking Office: ABC

The Band of Renown finds no difficulty in lining up a full schedule whenever it wants to make a road tour; it's just about the best-known dance band in the country, what with its continuing radio and TV appearances and steady succession of record releases. Its personnel represents the elite of dance band musicianship, and such soloists as Dave Pell and Ray Sims are used often to brighten the always-melodic arrangements. Butch Stone sells comedy vocals ingratiatingly, Jo Ann Greer is the femme singer, and there isn't a much better bay in the country for any type of job.

HENRY BUSSE

Record Company: None
Booking Office: MCA
Long known for his muted-brass stylings, veteran trumpeter is nothing if not sweet and

subdued, has been synonymous through the years with the shuffle rhythm vamp and the sotto voce horn. No messer with modernism, Busse nevertheless adapts the beat somewhat on school dates, where he endeavors always to meet the kids more than halfway. On hotel dates he retains the sweetness and light that has kept him perennially popular.

VERNE BYERS

Record Company:
Booking Office: National Orchestra Service

"One for the music and two for the show" is tag of this 10-piece ork, whose leader was bassist with Teddy Powell, Tommy Tucker, Ted Fio Rito, Jan Garber, Don Reid and Herb Miller. Unit is long on showmanship, has plenty of novelties in book, and which is otherwise pretty evenly balanced between current hits and memory tunes. Verne has dance biz savvy, having operated Denver Rainbow ballroom with his father.

CHUCK CABOT

Record Company: Cardinal
Booking Office: MCA
The four saxes and three brasses which

comprise the body of the Chuck Cabot orchestra deliver in a rhythmic, sometimes tick-tock, style that has been found suitable for society dances as well as general ballroom dates. The 10-piece dance unit is deep in the vocal department with soloists, glee club ensembles, and comedy vocal groups. Schooled by Kay Kyser, Cabot has a great deal of showmanship knowhow and lately has been helped by radio and television exposure.

BOB CALAME

Record Company:
Booking Office: National Orchestra Service

Polkas, Dixie specials, waltzes, rumbas and tangos mix in with the standard hits in the Calame book, for a widely-varied evening of dancing. Ork carries three brass, three reed, three rhythm, features vocalist Joel Bratton and pantomime routines by leader, who used to arrange for Lawrence Welk and wrote latter's theme, "Bubbles in the Wine." Instrumental specialties are featured (with Calame's soprano sax heard frequently), also glee club, quartet, trio work and novelties.

FRANKIE CARLE

Record Company: Victor
Booking Office: MCA

A sweet band for dancing, Carle crew avoids heavy, complex arrangements, never deviates from melody, sticks strictly to the beat, yet keeps book filled with swing stylings for youngsters, ballads and standards for their elders. Leader-composer's keyboarding gets the spotlight, and over-all effect is neither too involved nor too syrupy. Carle's trio work has sold widely on discs; band, itself, is eminently suited to hotels and ballrooms.

RUSS CARLYLE

Record Company: Label "X"
Booking Office: Orchestras, Inc.

Carlyle, once featured vocalist with Blue Barron, formed own ork under Barron's guidance, purveys similarly-styled music, with versatility the keynote of the proceedings. A typical Carlyle evening is replete with danceable stylings, from the slowly romantic to the semi-classical, to the up-tempo. Comedy interludes are interspersed, and a capsule revue is served up, built around front-man's talents as impressionist and comic. Nostalgic fare is included, too. Other features are vocals by Joanne Lippert and piano solos by Mike Caranda.

DAVID CARROLL

Record Company: Mercury
Booking Office: MCA

The name David Carroll has had a tremendous buildup of late via a fast succession of instrumental record hits, and recently a touring band has been organized with vocalist Jerry Mercer at the helm. Arrangements are all done by Carroll, who remains behind because he is music director for Mercury Records. As a hot recording name, Carroll's band is a choice attraction for teenagers and so is being aimed at ballroom primarily. Melodious, danceable music is its metier, and Mercer is a fine showman as the band-fronter.

JOY CAYLER

Record Company: None
Booking Office: GAC

This all-feminine unit features the leader's trumpet and the vocals of Geri Dowell. There is a heavy accent on the show side of this show-dance ork, and an expected emphasis on visual appeal of sharply-garbed girls. Band was built during World War II, on USO circuit, has since traveled extensively throughout the Orient, including stops in Korea, China and Japan. Recent U. S. dates include Martinique, Chicago; Claridge hotel, Memphis; ballrooms and hotels cross-country.

GAY CLARIDGE

Record Company: None
Booking Office: MCA

Soft, sweet ballads, styled a la the late Hal Kemp, who was his mentor account for the popularity of Claridge, who keeps it commercial enough for the average dancer, cares not a fig for the esoteric few. Backing a show is a specialty here, and the front gets definite accent from sharp-appearing, personable leader. Library is well-stocked with original arrangements, and appeal is biggest for hotels and certain clubs.


DEL CLAYTON

Record Company:
Booking Office: National Orchestra Service

Midwest territory band developed in 1948 spotlights Clayton's sax (played in Wayne King fashion), songs by Sue Morris and Dean Hees, a vocal trio—The Three Dees. Music ranges from sweet to bounce; waltzes, polkas

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and Latin rhythms are interspersed with pops and standards.

BILL CLIFFORD

Record Company: None
Booking Office: MCA

Versatile leader, a comparative newcomer, plays violin and trombone, serves as singer-emcee, does song-and-dance duets with girl vocalist. Entertainment is not prime commodity with Clifford, who concentrates on danceability, uses a trick "after-beat" effect on drums and piano, a la Anson Weeks, for distinguishing characteristic.

EMIL COLEMAN

Record Company: None
Booking Office: MCA

The ne plus ultra in society bands for some 35 years, Coleman is the debutante's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bandleader uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.

SFADE COOLEY

Record Company: Decca
Booking Office: Decca

"The King of Western Swing" is Spade's handle, and for a long time he has led one of the big-grossing bands on the west coast. It's no longer strictly a western band—the musicianship and instrumentation is such that it can and does play all types of dance music. Cole's frequent TV shots and personal appearances keep the organization just as busy as it wants to be.

BOB CROSS

Record Company: None
Booking Office: MCA

The Cross library is comprehensive, includes everything from current pops to dance arrangements of things like "Warsaw Concerto" and "Clair de Lune." Novelities are sprinkled heavily on the musical bill of fare and "memory medleys" are inserted for the nostalgia-minded. Seven-piece unit is sparked by versatile leader who arranges, also plays violin, trombone, trumpet and bass in course of evening. Connie Kane is featured on vocals, and ubiquitous frontman often joins

in. Hotels and ballrooms, chiefly in the middle west, constitute the bulk of the Cross bookings to date.

XAVIER CUGAT

Record Company: Mercury
Booking Office: MCA

Tops in the Latin-American field, Cugat is not known as the "Rhumba King" for nothing, concentrates on smooth dance music, balancing book between bongoro-flavored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shakes on violin. Popular with both youngsters and older crowd for dancing, unit also has had great success in theater and concert dates, is especially strong on records and radio.

BERNIE CUMMINS

Record Company: None
Booking Office: GAC

A "moonlight-and-roses" mood is what the Cummins crew is out to create when it plays dance dates. Mixing new and nostalgic melodies, the unit achieves a mellow effect and a simple, clearly-defined beat calculated to entice the nimble and encourage the leaden-footed with equal finesse. Leader has a strong personal following, gained by mingling with terpsers, dancing among them, chatting informally, as well as by creating natty appearance onstand. A long list of hotel, ballroom and supper club engagements is behind the Cummins ork.

FRANK DeVOL

Record Company: Capitol
Booking Office: MCA

Known for use of dynamics, voicing of woodwinds and strings, and general technical finesse, composer-arranger DeVol leans toward jazz style and feeling in dance orchestrations, turns out original novelty tunes at frequent intervals. Primarily a recording band, outfit has done much airshow work, both radio and TV, plays an occasional ballroom dance date. Leader also does modern concert scoring.

AL DONAHUE

Record Company: None
Booking Office: MCA

Little need be said about the work of this vet leader, whose band has long been a hotel

and location favorite. Ork is smooth and quiet, with a lot of the arrangements built about the Donahue violin, but occasionally the full brasses and reeds open up and swing. Band is experienced and versatile and a good bet for almost any spotting.

TOMMY DORSEY featuring JIMMY DORSEY

Record Company: Bell
Booking Office: Tomdor Enterprises

Here's one of the handful of bands that can make money for any operator and promotion while performing exactly the job he wants done. Not only does the band possess the drawing power of both Dorseys' names, and live up to the standards that Tommy has set in musicianship over the years, but it has the added push of numerous appearances on the Jackie Gleason TV show and the brilliant Buddy Rich on drums. Both leaders are past masters at anticipating dancers' reactions, and Tommy also is perhaps the most skilled emcee of any leader. Consistently one of the great bands in the land.

LES ELGART

Record Company: Columbia
Booking Office: MCA

Still moving steadily ahead is the Elgart orchestra, which has been building nicely in the little more than a year it has been under way. It already has racked up some good dates, including the Astor roof, New York, and the Palladium, Hollywood. Style is a highly pleasing amalgam of simple-to-follow two-beat and musically interesting arrangements that never go off the deep end, but vary in flavor and content enough to provide kicks for listeners, too. Brother Larry Elgart is featured on sax, and vocalist is Don Forbes, about whom enthusiastic predictions are being made by deejays and tradefolk.

DUKE ELLINGTON

Record Company: Capitol
Booking Office: ABC

Suave, polished, and internationally-known, Ellington continues to draw well, particularly on college dates and one-niter locations where people still come out to hear music as well as dance to it. The sounds and the arrangements have varied little over the years, and the Ellington personality continues to win admirers.

(Turn to Page 50)

Joe Carlton

(Jumped from Page 44)

the only way to try and be successful in the record business.

But the time will come when the big bands do come back—and I would guess that the day will arrive in about three years. Then a slightly different art form will be evident. Some of the current "cold or pure jazz" or perhaps bits of "Rock and Roll" or both may be incorporated in their styles, just as today some bands still reflect some vestiges of bop in their orchestrations.

But one thing is certain: bands of the future, to be successful, will have to have a big beat under lots of melody, a time-tested formula that's bound to pay dividends for those who want to try it as earnestly as some of their predecessors did 15 years ago.

Perspectives

(Jumped from Page 37)

mention in his plea for the middle west Saturday night band concert and the four fiddle players in the lobby of the Bijou theater.

The phonograph record, the jukebox, and the disc jockey are here to stay. And the jazz musician, a great and lasting contribution of this country to the art of the world, is here to stay, too, and he didn't get there via any other route.

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Whoopee John

(Jumped from Page 45)

crooner named Bing Crosby. A few days later Dave was in the Twin Cities and signed up star number two—Whoopie John Wilfahrt.

Whoopie, who previously had made a number of recordings for Brunswick, Columbia, and Okeh, has cut more than 100 discs for Decca. The best-sellers down through the years have been his spirited rendition of *The Clarinet Polka* and his familiar theme, *The Mariechen Waltz*.

"We were doing both numbers when the band was first formed, and they have remained the big favorites ever since," says John.

John, whose boundless energy defies his 62 years and rotund 5' 6", 225-pound (down from 260 in the past year and a half) frame, has a word or two about the continuing threat of modern trends. Says he:

"They don't worry us a bit. We mix in a modern number now and then. They are well-received, but this area is the center of oldtime music.

"I'd say our kind of music is just as popular—maybe even more popular—than it ever has been. We play to folks of all ages—from the time they first start dancing until they can't dance any more."

And how did John ever get that "Whoopie" tag? As long as he can remember, he'd always let out a spontaneous "whoop" when the mood of his music so inspired him. He'd do it from the bandstand for the delight of dancers—and also on radio broadcasts and records.

But it was Fred Laws, manager of WCCO's St. Paul studios in the '20s who christened him "Whoopie John." Needling John, Laws would accuse him of being a descendant of the Indians who staged the infamous massacre of New Ulm in 1862.

The "Whoopie" trade mark stuck because it was such a natural. And so has his music—for the same reason.

—clay kaufman

'Pete Kelly's Blues' Adds Eddie Miller

Hollywood—Eddie Miller, tenor ace from the old Bob Crosby band, was added to the *Pete Kelly's Blues* band, which has started pre-recording the jazz band sequences for the Jack Webb-Warner Brothers film of the same title.

Other members all except Eddie from the original band assembled by Webb for his *Pete Kelly* radio series some years ago, are Matty Matlock, clarinet; Dick Cathcart, trumpet; George Van Eps, guitar; Nick Fatool, drums; Elmer Schneider, trombone; Ray Sherman, piano; Jud DeNaut, bass. Some, but not all, will also do the visual sections.

Down Beat

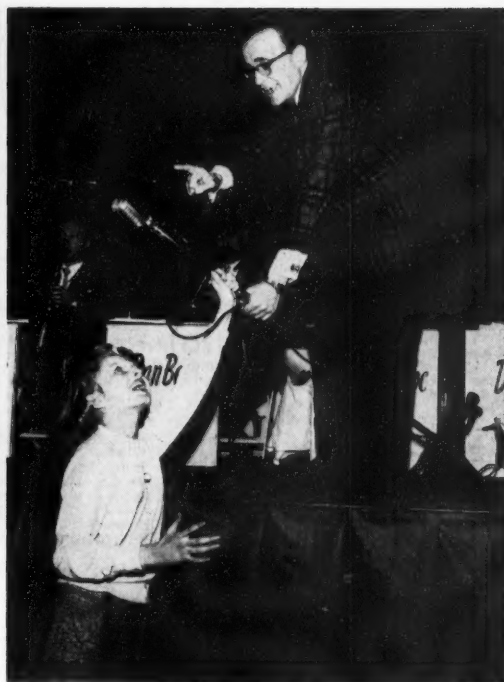


Dan Belloc Wails

Those Bandstand Blues!

So you think the show is all onstand at a dance date? 'Tain't so, moans Dan Belloc, Midwest territory leader, whose "four most unfavorable dance floor dolts" are pictured on this page.

Here are Belloc's comments about these annoying characters, posed here by some cooperative kids from



Junior Achievement: "The uninhibited Romeo (left, above) distracts the sidemen, who become so fascinated they forget to watch the leader. Except for that, he's not really harmful. But take the girl (above, right) who wants to sing with the band and wrestles for the mike. There's one on every date and she's a real pest.

"Then there's the character who tugs at your clothes demanding you play his request (below, left). He's hard on your patience and your wardrobe! As for the hipster who thinks he's a drummer—murder! He beats it out with silverware, pop bottles, or knuckles on wood, and it calls for real tact to keep your drummer from walking off the date."



Band Directory

(Jumped from Page 47)

ELLIOTT BROTHERS

Record Company: MGM

Booking Office: MCA

Bill (sax) and Lloyd Elliott (Ulyate), long rated as among Hollywood's top bracket film studio, radio, and recording musicians, head a band comprised of men of equally high caliber recruited from the same field. Format: three trumpets, four trombones, five saxophones.

SKINNAY ENNIS

Record Company: None

Booking Office: MCA

Skinnay's been around a long time and knows exactly what to do in any surroundings, especially in location stands at hotels and dinner rooms, where his Hal-Kemp-styled orchestra provides the pleasantest of dance music. The muted, staccato trumpets and low-voiced clarinets are equally listenable on both ballads and fox trots, and Skinnay's intimate, whispered singing gives distinction to the vocal department.

JIMMY FEATHERSTONE

Record Company: None

Booking Office: Orchestrans, Inc.

An erstwhile Art Kassel vocalist, Featherstone fronts a strictly-for-dancing ork that got its start in and around his native Chicago, is a staple at the Windy City's Aragon, Oh Henry, Melody Mill, and Martinique terperies. Band has played around the country, including Roseland ballroom, New York, features Jimmy's pipes and pleasant mid-tempo outpourings that are never out in left field.

JERRY FIELDING

Record Company: Decca

Booking Office: ABC

Fielding, former arranger for the Groucho Marx radio and TV shows, has been leading this band of crack west coast studio musicians on dates around Los Angeles for quite awhile. It's a jazz band that can play melodic ballads in good tempo, but can also rip out some of Fielding's specials with finesse and skill. Soloists are all top men who have had much experience in crack bands.

JACK FINA

Record Company: None

Booking Office: MCA

Souped-up classics are the long suit with

Finna, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Tschalkowsky. Handsome, genial maestro is both pianist and composer, features his own flashy keyboarding, frequently on originals, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.

CHARLIE FISK

Record Company: None

Booking Office: MCA

Sedate rhythms for the older crowd, crisper tempos for the kids, have helped trumpeter-arranger Fisk branch out from the middle west, where he got his start. Leader's sweet, mellow horn is front and center in orchestrations, book includes plenty of standards and hit parade items, keeping over-all appeal reasonably broad.

RALPH FLANAGAN

Record Company: Victor

Booking Office: GAC

Still riding strong after some four years of working steadily through the greatest drouth dance bands ever have seen, Flanagan cashes in handsomely on a Glenn Miller-styled band that offers music of interest to every age. The ballads are dreamy and lush, usually sung by Johnny Amoroso and/or the Singing Winds, and the instrumentals get impetus from both Ralph's arrangements and the band's crisp performances. Flanagan continues to be a steady record seller, is a solid bet for any ballroom or prom, and hung up an impressive number of attendance records during an era when bands just weren't selling.

JAN GARBER

Record Company: Capitol

Booking Office: GAC

Garber's name is a venerable one in the dance band business. Long known as the "Idol of the Airplanes," Jan, with his familiar fiddle, has remained onstand through various fads in music, always fronting a sweet, danceable ork. Lately the Garber offerings have taken on a new tab—"Sweet with a Beat." Hotels, ballrooms, radio-TV, records, films—this band has played 'em all.

DON GLASSER

Record Company: None

Booking Office: GAC

Glasser and his "Music Smooth as Glass" are well-known on the ballroom circuit. Band plays a Lombardo-Kaye blend of business-

man's bounce stylings, featuring a sweet sax section and muted brassy. Lender writes many of the ork's arrangements, also is heard on both alto sax and clarinet in course of an evening. Stress is definitely on the dance beat, stylings are unjarring and unobtrusive.

CLAUDE GORDON

Record Company: Alma

Booking Office: GAC

Gordon is a top Hollywood studio trumpeter who also has been leading his own band on dates on the coast, including tours with record names such as Joel James, Nat Cole, Johnnie Ray, and Frankie Laine. It's a 14-piece group, with arrangements by Lowell Martin, that plays in a good, commercial, swinging style, with emphasis on an easy beat. Gordon's Alma pressing of "Carnival in Venice" kicked up some interest last year, as have the nearly-100 sides he has waxed for Capitol Transcription service.

JERRY GRAY

Record Company: Decca

Booking Office: MCA

Gray's band made quite a splash three summers ago when he made an eastern tour, but since then he has remained on west coast, where all his dates are played. Jerry is the arranger who composed so many of Glenn Miller's hit instrumentals, and his band is pretty much like what many people think Miller would sound like today. Gray utilizes up-to-date sounds and harmonies, spots good soloists with care, and retains the Miller feel without sounding like a copy of him. Vocalist is Linda Lee.

LIONEL HAMPTON

Record Company: Norgran

Booking Office: ABC

Big, bruising, rough and exciting, the Hampton band offers showmanship galore to go along with its driving arrangements and the uninhibited antics of Lionel on vibes and drums. Hamp has no trouble landing bookings, as he is in constant demand for repeat dates in this country, and also has begun to play several months of each year in Europe, where huge crowds have been turning out to hear him. It's an exciting band, and one that especially breaks it up on theater and concert affairs.

DARYL HARPA

Record Company: None

Booking Office: ABC

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show-dance band has a string of recent club engagements to its credit. Music, song and its own contingent of dancers—the Edie Johnson group—make up the package whose adaptability to a variety of situations is implicit in its format.

KEN HARRIS

Record Company: None
Booking Office: MCA

Ken features himself on piano and celeste, which combined with the orchestra's violins and French horn produce some interesting tonal effects. They play mostly the old standards, all with a lift.

SHERMAN HAYES

Record Company: None
Booking Office: MCA

Smooth-styled music, sweet and sans clutter, is purveyed by this handsome, personable leader, who plays a variety of saxes in the course of an evening, backs a show effectively, and concerns himself generally with providing romantic background music for dancers. Onetime Del Courtney and George Olsen sideman, Hayes handles vocals, serves as show emcee, gears appeal of his 12-piece orchestra to hotels and certain clubs.

LENNY HERMAN

Record Company: Coral
Booking Office: GAC

Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes, all played sans written arrangements. It's a small group, but a good bet for any club with a dance floor.

WOODY HERMAN

Record Company: Capitol
Booking Office: ABC

One of the most adaptable bands Woody ever has fronted. It retains the excitement and drive that makes it a favorite with the record buyers, but plays with a smoothness and blend that will please even the most avid businessman bouncer. Woody showed again in his last New York hotel stand that his friendly vocals and the medleys and slow tunes in the book fit well into the dinner mood, and that his up-tempos can still bring the cheerers around the stand later in the evening. Identifying sound of the group still is the three tenors and a baritone sax section, with trumpets playing brightly both in mutes and open.

TINY HILL

Record Company: Mercury
Booking Office: ABC

Showmanship to the fore with this rickety-tick outfit that features many a novelty, an occasional Dixie session, plenty of comedy vocalizing, offers lots of oldies. Adaptability is the trump card here.

EDDY HOWARD

Record Company: Mercury
Booking Office: MCA

Eddy Howard has been around for years, and his popularity seems only to grow stronger. He has the somewhat unique distinction of being a favorite with two generations and of being a two-way attraction, bandleader and singing star. Howard has vocalized on countless records and made hits of most of them. At least five of his discs sold over a million copies, and "To Each His Own" topped 2,000,000. His trademark songs and current hits are served up at his ballroom dates, making him worth his salt as a single, while his orchestra deftly plays a sweet dance library. A male trio splits the vocal sets with him.

DEAN HUDSON

Record Company: None
Booking Office: Independent (P.O. Box 2255, Richmond, Va.)

Good-looking leader fronts an 11-piece band that not only plays appealing, excellent dance music, but also offers a musical floor show as part of the package. In it are featured singer Ann Loran, pianist Lennie Love, trumpeter Don Faffley, drummer Bill Joyce, the Hudson Glee Club, and the Dixieland Six. Dates have included many of the smart rooms in the country, and leader's long experience and orchestra's versatility makes this one of best buys around for almost any type of location.

PEE WEE HUNT

Record Company: Capitol
Booking Office: GAC

Though Pee Wee has just a quintet, it has proven to be as big a draw in danceries as full bands. Not only does he have in back of him two huge record hits ("12th Street Rag" and "Oh") but he has with him a group (Turn to Page 54)



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N.Y.C. 54

Radio & Bands

(Jumped from Page 15)

The Waltz King reigned for eight years, and his music won for him a lucrative sponsorship by a cosmetics firm and ultimately over a million dollars. At one time he was drawing \$500 a week for playing the Aragon and paying Karzas \$650 a week to allow him to play his two commercial broadcasts a week. Wayne decided to retire in 1935, a promise he never kept, but like Kyser and unlike Lombardo, hasn't found television overly kind.

Following King, the Aragon had one of its few "egg-layings." It heavily advertised and promoted a west coast hotel band under the baton of the late Orville Knapp, who had played saxophone with Coon-Sanders at the Blackhawk in the late '20s. Orville called his group the "Band of Tomorrow," and it had arrangements built around a steel amplified guitar. The wavy-haired maestro played soprano sax, and the band carried an electric organ, French horns, tuba as well as string bass, and a girl vocalist who hummed through a mute to get the effect of a trombone playing in the high register. They came on with a weird sound on *Oregon Trail*, but too far ahead of time. The Chicago dancers and the radio audiences weren't ready yet for that sort of thing. They closed after 10 days, and a year later Knapp lost his life when he crashed his own plane on one of his first solo flights.

This setback didn't deter the Aragon from trying west coast hotel bands, and with Dick Jurgens, Griff Williams, and Anson Weeks it achieved considerable success. Bob Crosby first hit the airwaves from the Aragon as vocalist with "Dancin' with Anson" Weeks. Today at the Statler in New York, the familiar "Here's That Band Again" of Dick Jurgens reminds of the Trianon-Aragon radio hour. The great success of songwriter Eddy Howard (*Careless, My Last Goodbye*) certainly can be attributed to some extent to the radio broadcasts he made with Dick Jurgens and his own band from the Aragon. Freddy Martin, who went into the band business at the suggestion of the Lombardos back in Cleveland after a go at selling musical instruments, started on the road to being a fixture at the Coconut Grove in movieland, after a long period of working the Karzas empire.

The Trianon built up the Jan Garber band over the air with a pseudo Lombardo style that made "The Idol of the Air Lanes" in demand across the country. In fact, there was quite a battle when Garber wanted to leave, as the Trianon felt the empire couldn't afford to lose both King and Garber around the same time. Another band that acquired fortune from its association with the south side ballroom was "Champagne Music" delivered by a South Dakota accordion playing leader

who came to Chicago from years of territory work in the northwest. Now Lawrence Welk is one of the biggest band attractions on the west coast. As in other spots, the year 1940 showed the beginning signs of a down curve in the fame of the Trianon-Aragon.

Other important radio wires came from Chicago hotel dining rooms. The most outstanding promotion-wise was probably the College Inn of the Hotel Sherman. Here from 1930-'34, the 'Ol Maestro, the late Ben Bernie, became a nationally prominent radio personality. He had been house band at the Roosevelt in New York previously. Other bands played the College Inn to good advantage during the '30s. The George Olsen-Ethel Shutta year followed Ben, and Frankie Masters spent two years at the spot. The bands of movie actors Buddy Rogers and Roger Pryor didn't make it. In 1940 the College Inn was renamed and entered on a period as the home of swing bands as the Panther Room.

Horace Heidt and His Musical Knights' only claim to fame before their long stay at the Gold Coast room of the Drake hotel was that as a collegian jazz band of around 1928, they were in vaudeville and "made" a date at the Palace in New York. They garnered coast-to-coast network shows on the basis of their radio performances from Chicago as The Brigadiers. Heidt put a musical circus on the air with Alvino Rey's guitar gimmick, "Stringy," the King Sisters, a triple tonguing trumpet player. The only feature they had that failed on the radio was a trained police dog.

The Drake also brought the renowned British bandleader Jack Hylton over, with Alec Templeton and Pat O'Malley, in spite of a great furor from the musicians union. Toward the end of the '30s they changed the name of the room to the Silver Forest and brought back to the radio listeners the retired millionaire Wayne King, who enjoyed a long resurgence.

One of the most amusing styles that hit the Chicago air waves came from the Empire room of the Palmer House, when Shep Fields introduced Rippling Rhythm, and stood in front of the microphone with a fish bowl full of water and blew bubbles through a straw.

The most famous band buildup to readers of *Down Beat* came from the Joseph Urban room of the Congress hotel when Benny Goodman introduced swing to the large radio audience. One of his first engagements after the phenomenal reception received at the Palomar in Los Angeles, and the date that really started the swing craze, was his long stint in late 1935 in Chicago.

Coincident with swing came a big change in the public's music habits. The revival of interest in phonograph records had started about 1938 with the introduction of the \$15 attachment and Saxie Dowell's tune, *Three Little Fishies*. Radio had become stereotyped and dull, and the public began looking

Down Beat

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to records and disc jockeys for their
kicks and tips. The bands like Glenn
Miller, Artie Shaw, Woody Herman,
and Stan Kenton, among others owed
their fame and fortune to records more
than to radio. This condition prevailed
through the '40s, until the record com-
panies deserted music for the "Money
Record," so called.

What about a new medium for pro-
moting dance band music? It can only
be television and the bandleader who
can come up with an answer to the
problem of simultaneous visual and
audio appeal will start a new era. The
bands are still around and there are
still people who want to be entertained.

Barry Ulanov

(Jumped from Page 32)

king and the Philharmonic. But not
enough. Carnegie was far from pack-
ed. Giesecking, you see, still plays under
a shadow for all too many people. He
was a Nazi, perhaps. Or he played
for the Nazis. Unquestionably he was
around and playing all those terrible
years of Hitler, in Germany and sev-
eral of the other countries contamina-
ted by Adolf's germs. As a result, he
has been picketed at various times
when he has played in New York since
the war. (Not, I'm glad to say, that
Sunday.) At least one concert was
canceled because of protests loud and
firm and unyielding. And many who
would be profoundly moved and won-
derfully pleased to hear Walter Giese-
cking play still don't go to hear him
because they think that in some way
they might be supporting Hitler if
they did or because they want to pun-
ish a pianist who lived and played
in Germany under the Nazis.

I don't know of any atrocity stories
about Giesecking except this one, the
atrocity of the boycott of Giesecking.
That, it seems to me, is using Hitler's
methods to fight not Hitler but a
great musician. What does it really
accomplish besides a senseless self-
denial? Is it really defensible? Does
music have to go to war and stay at
war long after the bombs have stopped
falling and the armistice has been
signed?

I lost several relatives in Hitler's
gas chambers. I went to hear Giese-
cking play and will go again as often
as I can. I don't see any connection
between the two facts. Do you?

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Band Directory

(Jumped from Page 51)

that plays eminently danceable music. His big-voiced trombone and occasional vocals are chief assets, along with the band's always-easy-to-follow Dixieland bent.

HARRY JAMES

Record Company: Columbia
Booking Office: MCA

James doesn't get around much anymore, as he limits his dance appearances mostly to California, with just a perfunctory trip or two into the hinterlands coming in nice weather. His is one of the legendary dance band names, and he draws from all age brackets, offering music to please them all. It's unashamedly a swing band on up-tempo, warm and persuasive on the slow stuff, and Harry's horn continues to glisten. A great buy for anyone who can persuade him to leave California and the ponies.

JOE JAROS

Record Company: None
Booking Office: Independent (14392 Holden Ct., Los Gatos, Calif.)

This is a show-dance outfit that has done considerable TV work, both locally in the northwest and network over CBS. Band is

composed of 16 sidemen, plus female vocalist Del Frisco. Jaros' unit presents rounded offerings, with equal complements of dance tempos, production work and comedy routines.

HENRY JEROME

Record Company: MGM
Booking Office: MCA

The Jerome band first hit New York in 1936, which should be 'nuff said about its staying power. Leader injected a Hal Kemp sound to the unit in its early days, giving melody first consideration, against the Kempish backing of staccato brass. Distinctive features are its soft woodwind section and its flute and technical sax choruses, plus the lush sound of the recently-added trombone choir. Vocally the band offers a brace of soloists, plus the Thres 3's and the glee club. Leader's "Hello, Nice People" tag is familiar to network radio listeners, and band through the years has scored with such Jerome originals as "Daddy's Little Girl," "Oh, How I Miss You, Joe," "Night Is Gone" and band's sub-theme, "Nice People."

BUDDY JOHNSON

Record Company: Mercury
Booking Office: Gale Agency

Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-niters. He travels mostly in the south, playing rhythm and

blues spots. It's a big excitingly rough blues band that features Buddy's sister Ella on vocals.

DICK JURGENS

Record Company: None
Booking Office: MCA

A ballroom mainstay, Jurgens dishes up music that is good for dancing, pleasant and uncomplicated of arrangement. Although basically a sweet band, this 13-piece unit is versatile, performs many novelties, boasts a sizeable contingent of sideman vocalists. Leader is handsome, friendly, uses the personal approach with crowd. Group is young, lively, flexible. Appeal is largely to young dancers at ballrooms and in many hotels.

JOHNNIE KAYE

Record Company: None
Booking Office: Independent (1828 Rock St., Peru, Ill.)

An 11-piece ork that has played such spots as the Indiana Roof, the Dutch Mill ballroom, the Archer chain, and works only in the mid-west area. Kaye uses two male vocalists and a band glee club, spots trumpeter Art White as chief soloist.

SAMMY KAYE

Record Company: Columbia
Booking Office: MCA

A purveyor of sweet and novelty tunes, Kaye's 14-piece ork stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So You Want to Lead a Band," and through personality of leader, a genial emcee who is fast with an ad-lib. Strong appeal to all.

STAN KENTON

Record Company: Capitol
Booking Office: GAC

Kenton is back on the road with a band this spring—the same type of dynamic crew that he has led in the past. Heavily featuring his "progressive jazz" arrangements, aggregation also works acceptably at ballrooms, although it is chiefly listening music. This one is best for location stands where the youngsters turn out. Featured this year is a new vocalist, Ann Richards, plus the usual coterie of crack instrumental soloists Kenton always carries.

FEE WEE KING

Record Company: Victor
Booking Office: ABC

One of the most successful of the western dance bands, Fee Wee is almost a cinch to do well in any ballroom where this music appeals. Leader is also one of the best-known country and western composers, having written "Slow Poke," "Tennessee Waltz" and others. Has a big band, with fiddles, brass and all.

WAYNE KING

Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and more-recent TV click, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes many an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clowns a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

BOB KIRK

Record Company: None
Booking Office: MCA

This is the old Griff Williams ork, under the direction of former saxist and vocalist with Griff, Bob Kirk. He has retained the same, easy-to-dance-to arrangements Williams carried, plays novelties in the same tradition, and uses tunes and rhythms from all dance styles. It's an excellent hotel band.

STEVE KISLEY

Record Company: None
Booking Office: MCA

Soft, sweet, danceable music, in tempos from waltz to samba, is purveyed by this society-styled ork which features the Kisley violin. Leader, a onetime sideman with Dick Gaspare, Emile Feil, and Ramon Rames, has freelance radio work at CBS and NBC to his credit and dates with own ork at such locations as Biltmore Hotel, New York; Edgewater Beach Hotel, Chicago; and Statler Hotel, Washington, D. C.

BUDDY LAINE

Record Company: Klicik
Booking Office: Midway Artists

Smooth, rhythmic arrangements, played in a simple, down-to-earth manner, are the stock-in-trade of Buddy Laine, who is one

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of those bundleing rarities who have never played in anyone else's ork. Laine picked up the baton in high school, turned pro after graduation and has been leading ever since. Band's look is strongly Sammy Kaye-influenced, the swing-and-swayer having helped compile the Laine library originally, and style is what Buddy calls "whispering rhythm," an unpretentious, non-raucous brand of informal, easy-going dance tempos. Unit consists of 11 musicians and a girl vocalist.

DICK LaSALLE

Record Company: None
Booking Office: MCA

Currently at the Baker Hotel in Dallas, where it is in the midst of a sixth engagement which runs until June, 1955, LaSalle's is one of the few hotel dance orchestras with a string section (band has three violins, three reeds, trumpet, bass, and drums and the piano of the leader), and with almost every-one doubling. LaSalle does all the arrangements, which are styled for the dinner room trade and feature numerous medleys.

GUY LOMBARDO

Record Company: Decca
Booking Office: MCA

Perennially the No. 1 band for businessmen's bounce. Simple, ultra-sweet arrangements, stressing the sax section and the tinkling, twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Vastly popular on records and radio and a prime hotel favorite with the older crowd.

JOHNNY LONG

Record Company: Coral
Booking Office: MCA

The southpaw violinist and his onetime college crew have been offering Hal Kemp-ish music since 1935 and have never lost their hold on the campus crowd. Band's "Shanty in Old Shanty-town" disc is a classic of sorts and a perfect example of unit's penchant for the gang vocal. Crisp, precise arrangements, definitely keyed to the times, gives the ork its pronounced note of modernity, yet the enduring appeal characterized by "Shanty-town" is maintained. Musicianship is high here, and band has a distinct appeal for the young crowd.

PRESTON LOVE

Record Company: Federal
Booking Office: National Orchestra Service

Leader, ex-saxist with Count Basie, features own horn at head of unit now heard on the Federal Label. Billed as "The Happy Boy with the Horn," Love is the big attraction here. Music is uptempo but not exclusively, and there are blues to burn. Also featured is a sax choir.

RICHARD MALTBY

Record Company: Label "X"
Booking Office: Midwest Artists

On the strength of his big-selling Label "X" records, Maltby is taking a band on the road this spring. A noted studio arranger for years, his band will be in the tradition of Benny Goodman (for whom he used to arrange). Already in the planning stage are several package deals for Maltby and other record artists, offering him broad exposure. Band will take full advantage of such impressive discings as "Strictly Instrumental," "Stardust Mambo," and "Begin the Beguine March."

RALPH MARTERIE

Record Company: Mercury
Booking Office: GAC

In two years of almost solid road work, Marterie has developed one of the best and most prosperous orks in the business. With considerable help from three record hits, but also due to the leader's work and initiative, it has become a major attraction. Emphasis always is on easy tempos, with harmonically rich arrangements and Marterie's solo trumpet providing listening pleasure. Also spotted occasionally is the guitar-over-orchestra sound that made Ralph's "Caravan" a smash record hit. Band is built to work anywhere and do well.

FREDDY MARTIN

Record Company: Victor
Booking Office: MCA

Martin has been going strong since 1932 with his unerring dance tempos, his skillful, precise batoning and his tightly-knit show-dance unit. Leader's familiar tenor sax blends with the following vicings: five trumpets, four saxes, two violins, bass, drums and piano, and there is abundant vocalizing by four male soloists and by the Martin Men. Freddy's biggest fame grew out of his dalliance with Tschalkowsky in the early '40's,

(Turn to Page 58)

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May 5 - 8

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Says Sammy Kaye

To Heck With The Mambo!

Papa loves mambo, mama loves mambo, and, according to the latest line from the lyric makers in the Brill Building, they've got even household pets doing a mambo step around the back yard.

Everyone is saying that this jazzed up Latin dance will stay with us forever, that it'll become a part of our country's trademark. I say, absolutely wrong!

The mambo is a dance that has caught the public's fancy with its off-beat tempo and its hectic footwork. It is a novelty that will eventually go the way of all novelties . . . into obscurity. There have been many dances in the past that have had followings as devoted and crazed as that of the mambo. Remember the conga? Now what ever happened to this number that was supposed to stay with us forever?

I'm not knocking the mambo, by any means. I think it's a very colorful and exciting dance, but I do not think it will take a permanent place among our social habits.

If you stop and think, you'll realize that there have been many dances in the past that have won great public acceptance during their time, that are no longer with us. The Big Apple, the Blackbottom, the Lindy Hop, the Charleston, etc. Sure, they're still done to some extent, but they are no longer the craze. These dances are highly specialized types, they are off-beat novelties, hence not made for permanent public retention.

The mambo is a variation of many Latin dances, and it has caught the public fancy because it offered something different to an ever-novelty-seeking public. It will not last in popularity for the simple reason that it is too complex and too frenzied to satisfy the dance desires of the greater bulk of the people.

It is an exhibitionist's dance, and we have discovered during our years on the road that most dancers want to relax while moving to music.

You may say that the rhumba is still riding high, so why won't the mambo last? That's true, but the rhumba is a completely different type of dance from the mambo. It is a second cousin to the mambo, for it is easier to do and is more conducive to quiet dancing, the type of dancing that has proven to be of lasting quality in the past.

You may remember that everywhere you went a few years ago, everyone was doing the tango. Many people still dance the tango, but it is nowhere near the pinnacle of popularity it enjoyed some years ago. That is why I maintain that this current craze for mamboes will level off and this dance will take its place among many other enjoyable numbers that we bandleaders play for the enjoyment of the public.



Sammy Kaye

Actually, I'm very happy when a mambo comes along. For the music business today needs to draw interest, excitement and a great following. This nation is basically made up of people who like to dance. This quality will come to the fore again in the near future, I am confident, thus bringing orchestras back to the place of esteem they enjoyed some years ago. It will take a continued interest in new dances and different musical styles to bring this about, and I'm all for it. I feel the turning point in the band business is at hand. People want to go out and dance again. The novelty of television and recorded dance sets is wearing off. People enjoy dancing to a "Hive" band much more than to "canned" music, it gives any affair a "dress-up" air.

We musicians should welcome all new dance innovations, for it means more opportunity to us. My experiences on the road have shown me that the public will take any dance craze, properly introduced, and properly played, to its heart. There is a new dance and a new style waiting around every corner. We must remember that the mambo is just a member of the Latin dance family. The family is here to stay and will dominate its offspring such as the samba (which incidentally, had quite a run of popularity by itself) rhumba, and tango, but one dance within a group will never remain on the stage alone for more than a few years.

The mambo will go, but there'll be another dance right after it to take its place. There has to be, for if one dance dominates the business, interest will be lost and the men who control the dance habits of the nation will not let interest wane and grow dormant. We need a continued succession of new dances and styles.

Strictly Ad Lib

(Jumped from Page 42)

San Francisco

The Downbeat and the Macumba both closed temporarily in March, the former with a liquor license beef, the latter with a little matter concerning the tax department. Both planned to reopen in April . . . Joe Loco due in April 12 for five weeks, three at a local club yet unsigned, and then two weeks of one-niters up and down the coast . . . Charlie Barnet into Fack's for two weeks March 12 with a local group headed by bassist Vernon Alley and including Allen Smith, trumpet; Gus Gustafson, drums; Eric Miller, guitar, and Richard Wyands, piano.

Terry Gibbs in a quickie booking at the Black Hawk, alternating with the Virgil Gonsalves quintet. Shorty Rogers followed on March 22 . . . Dave Brubeck is donating his services for a concert for the benefit of the Claremont Nursery School next month . . . Stan Kenton booked into the Down Beat for a two-day stand May 11-12.

—ralph j. gleason

Washington, D. C.

Duke Ellington and the orchestra will headline a huge benefit performance at the D. C. Armory on April 20. Proceeds, as usual, go to one of D. C.'s favorite charities . . . Dizzy Gillespie back in town to present a special performance of the Afro-Cuban Suite with THE Orchestra at Club Kavakos on March 13 . . . Stan Getz, with Bob Brookmeyer's valve trombone and arrangements, are currently onstand at Olivia's Patio lounge.

Motion picture commitments forced Vic Damone to cancel his Casino Royal date. Bill Haley and the DeCastro Sisters are due to return to that stand shortly for separate weeks, with Frankie Laine on tap for May 10 . . . Dinah Washington and James Moody closed another of their successful stands at the Howard theater on March 24 . . . The Lotus club has established a new policy, and brought Georgie Shaw in for two weeks to kick it off. Fireworks are in the air at the Club Cairo as the management moves to modify the jazz quintet with something, "the people can dance to."

—joe quinn and tex gathings

Philadelphia

Max Roach-Clifford Brown quintet currently in for two-week stint at the Blue Note. On April 18, Miles Davis and his new group move in to the Note for one-week showing . . . Tony Luis trio continues into fourth month at the Rendezvous . . . Billy Krechmer's Jam Session still holds true to its name, with many visiting jazzmen stopping in to join with clarinetist Krechmer and his Dixieland group.

Latin Casino leaning more heavily to record names with, DeCastro Sisters (Turn to Page 61)

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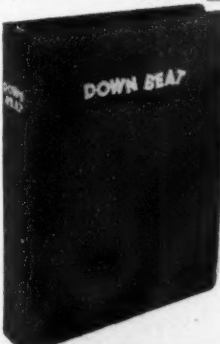


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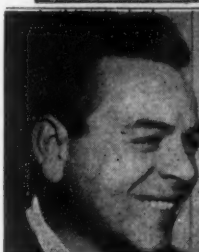
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Band Directory

(Jumped from Page 55)

and he is still the man to bend the classics to his will, without forsaking ballads, rhythm tunes and novelties. Flexible, danceable, and with a solid reputation build through a long career, the Martin crew is a cinch for just about every situation.

FRANKIE MASTERS

Record Company: None
Booking Office: MCA

Frankie, a national favorite for a number of years, has for the last four years been ensconced at the Conrad Hilton hotel in Chicago, where his personable style and easy rhythms have kept dancers eminently content. Also a good show band, Masters' men are called on to play for the year-round ice show at the Hilton's Boulevard room.

BILLY MAY-SAM DONAHUE

Record Company: Capitol
Booking Office: GAC

The combination of the Billy May name and arrangements and the leadership of tenor saxist Sam Donahue has proved to be most operable in the year it has been in effect. Still the most readily-recognized and best-known feature of the band is the "slurping saxes"—the gimmick that won it so much record popularity before it ever went on the road. Band also features a number of capable soloists, singer Sherry Kay, and shows best when it can play before a younger audience that likes to move around the floor. Tempos are mostly in the Jimmie Lunceford two-beat groove, with the glissing saxes and powerful brasses providing both danceable and stirring music.

DON McGRANE

Record Company: None
Booking Office: MCA

McGrane and his "Singing Strings" have played lengthy dates at some important clubs, including the Latin Quarter and the Diamond Horseshoe in New York. Music is mostly classics and light classics, played in subdued style and always spotting the strings. Don at one time worked with Paul Whiteman.

HAL MCINTYRE

Record Company: Decca
Booking Office: GAC

McIntyre, a personable leader with a band

that always has been noted for its gracious sounds and excellent musicianship, is a Glenn Miller alumnus whose alto sax work continues to be hailed by both musicians and dancers. Band uses subdued voicings, bright brasses, and a book that meets all types of requests, in that it can be persuasively moody one moment, neatly swinging the next. Leader is canny and experienced in all types of jobs. Vocals come from Jeanne McManus and a group from the band, the McIntots.

RAY McKINLEY

Record Company: Dot
Booking Office: GAC

Although much of drummer McKinley's time these days is taken up by TV duties in New York, he still takes out a band on dates that won't interfere with his five-days-a-week show, and it's all sparked by the happy personality of the bespectacled drummer. Band is a versatile one that can switch from smooth ballads to happy jazz, and also offer Ray's novelty vocals and the songs of Peggy Barrett.

ART MOONEY

Record Company: MGM
Booking Office: GAC

This bouncy band, which records prolifically on MGM, scored heavily a few years ago with its disc of "I'm Looking Over a Four-Leaf Clover." Band is unpretentious, aims at pleasing public, strives for a dance-band style and recently has been re-stocking book with Glenn-Miller-esque arrangements by Jerry Grey and Norm Leyden. Versatile unit can play just about anywhere, has appeared at Paramount theater, New York; Aragon ballroom, Chicago; Book-Cadillac Hotel, Detroit; among others.

BUDDY MORENO

Record Company: None
Booking Office: MCA

After several years of radio and TV studio work and only part-time bandleading, Moreno recently has been spending most of his time on the bandstand again. The former Dick Jurgens and Harry James vocalist always led a pleasing and danceable crew after going out on his own, and this current band is no exception. The tunes are all simply arranged, the beat is right there to be danced to, and Moreno's vocals and ingratiating personality head it all up neatly. Excellent unit for hotel rooms, where Buddy has worked often, and ballrooms of the more sedate variety.

RUSS MORGAN

Record Company: Decca
Booking Office: Russ Morgan Enterprises

"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lifting dance music, and own vocals.

BUDDY MORROW

Record Company: Mercury
Booking Office: GAC

With the current upsurge in the popularity of rhythm and blues, "The Big Beat" of Buddy Morrow is an even better bet than it has been in the past. It's an exciting band, and ideal for college dates and ballrooms where people enjoy some action. The leader's brilliant trombone work takes a lot of the solo spotlight, and on hand is Dorothy Kae to handle the vocals. Though the biggest record action and crowd reaction comes from the r&b material, band can work well on any sort of date and has highly adaptable book.

ROGER KING MOZIAN

Record Company: Norgran
Booking Office: GAC

Visual color is the gimmick with Mozian, whose "Music in Colorama" blends musical shadings with brightly-hued jackets of bandmen, and illuminated music stands, mutes and drums. Production is the thing here, and the beat is Latin. Book includes Mozian originals, and over-all effect is one of show-dance, particularly well-suited to clubs and theaters.

PAUL NEIGHBORS

Record Company: Capitol
Booking Office: MCA

Energetic, ubiquitous leader, known for his peripatetic onstand antics, casual chatting with dancers, and familiar "Hey Hey and Ho Ho" outbursts, sparks this danceable crew which is a ballroom and hotel mainstay around the country, and a recording familiar, to boot. A leader since 1942, Neighbors is the arch-type of the master-of-ceremonies leader, makes a point of soliciting audience requests, and attempts to gear band's offerings to dancers' preferences.

LEIGHTON NOBLE

Record Company: None
Booking Office: MCA

This versatile unit, featuring vocal and pianistic talents of leader, has been around since 1936, attributes staying power to precision and constant updating of arrangements. Leader strives to please the ear as well as move the feet of the crowd. Strong as a hotel room attraction, unit also is a regular at ballrooms like Aragon, Los Angeles; is no stranger to radio-TV.

RAY NOBLE

Record Company: None
Booking Office: MCA

Society-styled dance ark, chiefly aimed at hotel, room and supper-club crowd, Noble's band is known to millions for its backing of such radio shows as Bergen-McCarthy and Burns-Allen. Low-key wit of urbane leader is even better known through work as foil for these and other comics, and, in addition, the unquestioned song-writing talent that produced such standards as "Goodnight Sweetheart," "Cherokee," "The Touch of Your Lips" and "Love Is the Sweetest Thing" needs no further delineation here. All wrapped up, this is a package of smartly-styled dance music led by a knowledgeable musician-showman. Appeal is to class spots.

CHICO O'FARRILL

Record Company: Norgran
Booking Office: GAC

Chico, a topflight arranger for years for such names as Machito, Miguelito Valdes, and Noro Morales, created a demand for his band through several successful Norgran recordings before hitting the road with it. Although it plays the entire range of Latin music, and offers more traditional dance arrangements as well, it is most noted for the precise, swinging jazz-Latin tunes in the book. Featuring hard-hitting trumpets and sonorous saxes, it's a crew that gives impressive performances. O'Farrill is a personable leader, and the band is splendid prospect for any spots where customers prefer the colorful rhythm of Latin America.

JIMMY PALMER

Record Company: Label "X"
Booking Office: ABC

"Dancin' Shoes" Palmer continues to add to a growing reputation with his shuffle



JOY CAYLER
AND HER ALL GIRL ORCHESTRA

General Artists Corporation

rhythm ork that's styled much like Kay Kyser's old band. Though he worked for several years in the midwest, band now is getting national breaks, including a Hollywood Palladium date in May. It's a pleasing group, and one that scores from the visual angle, too. A solid one-niter bet who gets a lot of repeat dates.

TONY PASTOR

Record Company: Coral
Booking Office: GAC

Tony's been a well-known and well-liked figure on the country's bandstands for many years. His rough, distinctive singing style—the one that made popular records like "Indian Love Call" and "Paradiddle Joe"—is still the band's distinguishing feature, along with Tony's tenor sax and brother Stubby's trumpet. The book features a lot of danceable instrumentals and band vocals, with additional songs coming from pert Lucy Fursar.

RAY PEARL

Record Company: None
Booking Office: Orchestras, Inc.

Plenty of visual entertainment to accompany smooth, melodious dance sets is the design of the Ray Pearl band, one reason why the unit is seldom inactive. Pearl has been desirable fare for hotels, ballrooms and one-night dates where sweet music and a kind of floorshow display are in order. Band features a male and a female singer, a vocal trio, and the novelties of Bill Darlow for comedy impact.

TEDDY PHILLIPS

Record Company: Decca
Booking Office: MCA

Phillips is well known around the country's ballrooms for the party-type stunt he has instituted called "Join the Band," a game wherein members of the audience compete with each other on toy instruments. This and the band's extensive dance-novelty library has made it solid commercial fare for location dates. Lynn Hoytis is the featured vocalist, while the sidemen double for duet, trio and even glee club arrangements. Phillips' ork is characterized by his alto sax, played sweet style.

PETE POWER

Record Company: None
Booking Office: Independent

Dixie outfit currently at Nova Scotia Hotel, Halifax, unit has been heard on Canadian Broadcasting Company airplanes on network's "Revolving Bandstand" show. Strictly for the ragtimers, Power band has seven pieces, augmenting standard Dixie piano-drums-trumpet-clarinet with string bass and tenor sax. Leader's trumpet is front and center, and vocals are provided by Flora Montgomery.

PEREZ PRADO

Record Company: Victor
Booking Office: MCA

Possibly the most exciting Latin-American band ever to hit the states, and the one which introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turn around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader. It's a crew to watch.

HAL PRUDEN

Record Company: None
Booking Office: MCA

A smooth dance band featuring large outpourings from the leader's piano, the Pruden ork also has impressive credits for cutting shows. Unit backed everyone from Sinatra to Joe E. Lewis in a year's stand at Flamingo, Las Vegas, and has played many hotels and clubs throughout the West, in Boston and in Pittsburgh. Hal, a lightning-speed technician at the ivories, features a 25-minute "concert in miniature" between dance sets, or as part of floor show, has also recorded numbers like "Glow Worm," and "Kitten on the Keys," and is composer of such tunes as "Buxy body," "Powder Blue," "Rio Concerto," and "Ivory Mischief."

TOMMY REED

Record Company: MGM
Booking Office: MCA

A slick commercial band on the sweet side, Reed's ork goes in heavily for showmanship and also throws in some Dixie-styled entertainment, in which saxist-leader joins in on clarinet. Unit, originally made up of Reed's Marine buddies during World War II, stresses danceable rhythms, but avoids mickiness, intersperses tempoes with gag routines, features leader on alto and tenor, plus vocals. Has played plenty hotels, country clubs and ballrooms and is strong on college dates.

JOE REICHMAN

Record Company: None
Booking Office: MCA

"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marks his 20th year as a band-leader in 1954, can undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.

DON REID

Record Company: None
Booking Office: Orchestras, Inc.

Trombonist-leader writes own arrangements, and ork boasts huge library including waltzes, rumbas, tangos and foxtrots, plays rhythms from a "slow sway" to brisk uptempos. Reid has played many hotels and ballrooms and has been heard extensively on network radio pickups. Book is geared to audience preferences, numbers being either added or discarded according to dancers' reactions. Crew is high on versatility, and even leader's penchant for Stephen Foster melodies is translated in terms of dance patterns.

BERNIE RICHARDS

Record Company: None
Booking Office: MCA

Affable maestro Richards both sings and

plays accordion with this band that for several years has been playing the leading hotels in the Los Angeles area (the Roosevelt, Hilton, Ambassador, etc.). Group offers a varied musical program, though most of it is designed strictly for the dinner dancers.

DICK RICHARDS

Record Company: None
Booking Office: Independent

This band, dubbed The Ohioans, is a territory outfit styled along "middle-of-the-road" lines, and playing in the Dick Jurgens manner. Ten-piece ork, organized in 1953, plays ballrooms, resorts, and private dates within a 200-mile radius of Canton, Ohio. Book, written chiefly by Lew Quadling, an alumnus of the Jurgens, Lawrence Welk and Eddy Howard orks, is reportedly worth \$3,000.

JIMMY RICHARDS

Record Company: None
Booking Office: MCA

Jimmy Richards has a small dance band which at present stays in the neighborhood of Chicago for club dates and college dances, though it had played some of the finer mid-western locations in the past. The music, played in the tradition of Wayne King, is billed as "silken swing" and features Richards on the sax.

(Turn to Page 62)

Gretsch Spotlight

Jo Jones, all-time great, likes the sound of his K. Zildjians



Jo Jones and his K. Zildjian cymbals

The perennial popularity of Jo Jones owes as much to his brilliant cymbal work as to his progressive drumming. Jo's Hi-Hats come in for a lot of praise... they're K. Zildjian 13" Mediums with a heavier cymbal on the bottom. "Terrific sound," says Jo "nothing else can match 'em." For Hi-Hats, crash or top-ride cymbals you'll find the new K. Zildjian sound is the greatest. Just be sure to look for the "K" right on the cymbal. Write for the FREE "Cymbal Tips"; address FRED. GRETSCH, Dept. DB42055, 60 Broadway, Brooklyn 11, N.Y.

David Carroll Band Hits The Road Sans Dave

In the past few weeks a new band, new to the dancers and ballrooms, hit the road. But this band, instead of starting out from scratch, had the advantage of a series of hit records to its credit, and the leader's name was already high on the list of top recording studio frontiers.

The band in discussion is the David Carroll orchestra, with Jerry Mercer conducting, and the music style is designed strictly for dancing, yet retains the "sound" which has identified it on records.

The story of the David Carroll orchestra actually starts back a few years when Carroll, an arranger, joined Mercury. Art Talmadge, executive vice president of the label, felt Carroll could expand his activities, and arranged for him to conduct a studio orchestra for disc dates which featured some of the company's top vocalists. When this worked out, Talmadge decided to issue several sides by the band sans singers, and once again his judgment was borne out when tunes like *Gadabout*, *In a Little Spanish Town*, and several others hit the trade charts as top sellers.

Actually, it was the *Gadabout* side which definitely established the Carroll band, as it was the first side with the push on the rhythm section. On succeeding dates, Carroll has used such unusual rhythm combinations as an xylophone, two guitars, two drums, piano, and bass, then toning down the reeds and brass.

Earlier this year the decision was reached to send the Carroll band out on the road. One of the first requirements set up for the group was a book which would stress dance music, eliminating the show-type tunes which cause ballroom and school guests to "sit it out" or gather in front of the stand. With this in mind, Carroll set up the first book for the in-person dates.

Then came the problem of finding a front for the group. Carroll was too busy with his Mercury commitments, and did not particularly want to hit the road. But this problem was solved when Buddy Morrow, who had just joined the



Jerry Mercer

Mercury stable, arrived in Chicago for a recording session. During a coffee break, Carroll told Morrow he was looking for a young man, one who could handle other men and who was a top musician in his own right. Morrow suggested his vocalist, Jerry Mercer, Talmadge, who was also present, concurred, and thus Mercer made the big jump.

Instrumentation for the new group was set as follows: four reeds, four brass including three trumpets and a trombone, piano, bass, drums, and Mercer, who also plays tenor sax.

While it is still too early to predict the future of the band, the initial break-in dates have been played to large audiences, and MCA, which is handling bookings for the band, reports the summer ballroom dates are already falling in line. It appears that the combination of the big records, plus the ability to play solid dance sets, will provide the key to the question, "how to make it in the band business."

—richard allen



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Publicity

MCA MUSIC CO.
MUSIC CORPORATION OF AMERICA

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(Jumped from Page 57)

and McGuire Sisters recent headliners . . . Will Mastin Trio starring Sammy Davis Jr. currently top the Latin's bill, with Micki Marlo and Eartha Kitt scheduled for May appearances . . . Philadelphia Art Museum was the scene of highly interesting jazz concert as part of Festival of Arts week. Localites Andy Cicoles, Bobby Newman, Mike Goldberg, Burt Collins, Lee Fogel, Frank Young, Al Governor, Frank Sostek, and the Sandoli Brothers, Dennis and Adolph, presented a group of well-written and arranged originals for a good part of the 28,000 area people who

toured the Museum and caught the various attractions.

Tuesday nite sessions continue weekly at Music City, drummer Ellis Tollin's music school . . . Chubby's, across the river in Camden, continues its heavy record-name policy, with Bill Farrell and Mike Pedicine topping recent bills . . . Marco Polo, formerly monickered Jimmy Saunders, brushing up on guitar to take a new act into the clubs. Vocalist formerly worked with Charlie Spivak band before striking out as single several years back . . . Charlie Ventura in new venture as music school proprietor. Tenor man combined with Bill Feldman, operator of Crown Music Mart, to open Charlie Ventura School of Music. —harvey husten

Cleveland

Kornman's Back Room brought in Matt Dennis for a brief stay on March 17 . . . The same eve saw Humberto Morales and his mambo music at the revamped Luccionis . . . The Hotel Manager continues its highly popular "Mambo on Sunday" series in the Grand ballroom . . . The Pickwood, getting into the niter game of piano checkers, has Howie Mather at the keyboard . . . The Hollenden's Vogue Room took advantage of pert Fran Warren during her recent stint on the Hanna's boards in Pajama Game. Coupled with Jan August, Fran did the midnite show during the week of March 13.

The Loop lounge followed Sonny Stitt and the Milt Buckner trio with Todd Rhodes and his seven-piece orch. . . . The Alcazar's Cafe Intime has Beth Park. Billed as a musical comedy starlet of Brigadoon and Finian's Rainbow, she duos with the piano styles of Eddie Ryan . . . Barbara Carroll and trio opened the brand new Club Trinidad on March 14. Bill DeArango's quartet completed the musical picture, and the crowd seemed delighted.

—m. k. mangan

Miami

Dorothy Dandridge, a hot property now because of her contention in the "Oscar" derby, booked into the Fontainebleau after a very successful Helen Traubel date there . . . Betty Hutton, (Turn to Page 66)

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RCA VICTOR RECORDS

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Band Directory

(Jumped from Page 59)

ERNIE RUDY

Record Company: Derby
Booking Office: GAC

One time Sammy Kaye sideman, who took to the baton a few years ago with a nucleus of erstwhile Kaye-men, fronts a danceable outfit that is also strong in the show department, featuring comic Chubby Silvers and much vocalizing, solo and unison. Rudy, himself, does comic bits, and axist Silvers entertains crowds with his "bouncing bandstand" bit and other routines. Entertainment value is high, each sideman also doubling in the shenanigans department, and dance rhythms are bouncy and uncomplicated. Appeal is varied, bookings ranging from hotel rooms to college dates, to ballrooms, with an occasional date thrown in.

CARL SANDS

Record Company: None
Booking Office: MCA

Originally a college band in the Chicago area, where leader was a Northwestern university music student, this ork has hefty experience in hotel and theater work, features a widely-varied book ranging from rhythm

tunes for the kids to Viennese waltzes for just about everybody. Show-backing is a specialty, and on dance dates, leader, a personable crowd feeler-outer, solicits request numbers. The Sands piano is heard extensively during each set and a goodly portion of vocal work is offered, by soloists and a trio.

FREDDIE SATERIALE

Record Company: MGM
Booking Office: New England Orchestra Service

Reputation of the Freddie Sateriale unit is growing in the New England states, where the band has concentrated since it was organized in 1947. The 12-man orchestra, with Joe Sheehan on the vocal, has laid down its sophisticated and unimitative dance beat in nearly every major ballroom in its territory and is in high demand at college dances besides. Its five saxes and four brasses blend mellowly, and the steady two-beat rhythm invites dancing. Leader's name rhymes with "material."

SAUTER-FINEGAN

Record Company: Victor
Booking Office: Willard Alexander

Unusual sounds and effects through unusual instrumentation and arrangements, plus steady record sales, make this group a good draw in certain locations. Best on concert promotions or colleges, where percentage of lis-

tening audience is high. Visual appeal is very strong due to two-man, non-instrumental leadership and odd-appearing instruments seldom seen with dance bands. Has scored exceptionally well on locations.

SONNY SAYLOR

Record Company: None
Booking Office: Independent

Saylor ork features shuffle rhythm, a la the late Jess Savitt. Arrangements are intended strictly for dancing, and ork maintains a large library of tunes, into which leader regularly delves for memory melodies to lace into current faves. Beat is bouncy and uncomplicated, appeal is broad and along decidedly commercial lines.

SIX FAT DUTCHMEN

Record Company: Victor
Booking Office: Independent

Practically unheard of outside of the mid-west, this group does a powerful job in areas where polkas, schottisches, etc., are popular. A booming tuba and a precise, insistent beat mark the music, colorful apparel and happy looks distinguish the band.

JACK SKARDA

Record Company: None
Booking Office: Richard C. Barrie Enterprises

The 17-piece Skarda band, a middle west territory outfit, got its start in Chicago ballrooms, uses instrumentation of four trumpets, three trombones, five saxes, three rhythm, with leader, a former Woods Tigerman sideman, playing lead trumpet. A beatful band that shrinks not from an uptempo, Skarda crew caters to the young crowd, has arrangements by Dick Marx, along Miller-Dorsey lines. Featured are drummer Don Osborne, late of the Marterie ork, and vocalists Ruth Nelson and Freddy Montell.

CARL SMITH

Record Company: Columbia
Booking Agency: WSM, Nashville

Carl Smith, country & western singer, has formed his own western style dance orchestra. A seven piece outfit, with Carl playing guitar, it features two guitars in addition, plus a steel guitar; drums, bass, and a violin.

CHARLIE SPIVAK

Record Company: None
Booking Office: MCA

The clear, controlled, and melodic horn of "The Man Who Plays the Sweetest Trumpet in the World" forms the come-on for the crowd on Spivak dance dates. But the ork, itself, backing Charlie's innumerable solos or pacing the dancers, has proven its enduring qualities. Instrumentation consists of five saxes, four trombones, four trumpets (plus Spivak), drums, bass, guitar, and piano. Book is varied, with a lacing of uptempos and plenty of ballads heard in the course of an evening, and the pure, unadorned Spivak horn is almost always in evidence.

RAY STOLZENBERG

Record Company: Soma, Polkaland
Booking Office: Independent

"Old Time Music At Its Best" is the tag of the Stolzenberg crew, known as the Northern Playboys. Band has been going strong since 1933 with its book of old-time polkas, waltzes, and schottisches, in ballrooms booking along these lines and over the air as well. Bohemian, German, and Scandinavian tunes blend with the old-style American ditties, and attraction is for the "over 30" crowd.

BENNY STRONG

Record Company: None
Booking Office: MCA

Benny's band is strong on entertainment, employing comedy singing, novelty numbers, a whole floor show when necessary, band within a band, a Charleston Revue, etc. Strong, "The Man Who Sings the Old Songs," also has a good dance band, but it's the entertainment angle more than any other which sells him to spots like the Edgewater Beach hotel, the Palladium, and the Chase.

DAN TERRY

Record Company: Columbia
Booking Office:

Youthful leader has been trying for several years to get established, may finally make it this time with the promotion that will accompany his Columbia record releases. Terry has a swing band, seasoned liberally with modern, booting arrangements and will appeal mainly to the teenagers and college set. Band achieves a compact rather than a blasting sound on the up-tempos, plays slow dance tempos with imagination and variations in color.

Gretsch Spotlight

Tony Mecca, WOV staff man, shines in "Accordion Duets" with Joe Biviano



Tony Mecca and his La Tosca-Eldorado

Hear accordion at top artistic level in the new "Accordion Duets" album (Jay Dee LP No. 3) featuring Tony Mecca and Joe Biviano. Tony, well-known in the entertainment field through radio, TV and records, performs regularly on New York's famous voice of Italian America, station WOV. Says Tony, "My new La Tosca-Eldorado is the ideal artist's accordion—superior in tone, instantly responsive . . . and it looks beautiful." For information on the new La Tosca-Eldorado and other La Tosca models, write FRED. GRETSCH, Dept. DB-42055, 60 Broadway, Brooklyn 11, N. Y.

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HANK THOMPSON

Record Company: Capitol
Booking Office: Independent

Hank's had a money-making (for both him and promoters) band for a good while now, and the sales records hung up by some of his recent Capitol records haven't hurt one whit. It's an authentic western band that gets a good swing, puts on a happy show, and is equipped to handle almost any sort of job. Leader's voice and personality the big selling point.

ORRIN TUCKER

Record Company: Kem
Booking Office: MCA

Orrin Tucker's 11-piece group has always paid strict attention to danceable music, and when dancing is the objective a band can play for any age group. The Tucker band is especially a great attraction for the older set, with its nostalgia for the days when it made "Oh Johnny" a nationwide record hit. "Wee" Bonnie Baker was on the vocal then; Betty Barkley handles the swinging chores now.

LEE VINCENT

Record Company: Collectors Club
Booking Office: William Honney Agency

A favorite among the Eastern colleges, this territory band is also heard on Collectors Club records and has been featured at the Steel Pier, Atlantic City, for the last five years. Leader, in addition, does two disc-jockey shows over Wilkes-Barre's WHWL. Band is strictly a dance outfit, pacing its rhythms to the young crowd.

BUDDY WAPLES

Record Company: None
Booking Office: Independent

Danceable tempos and a strong spicing of Latin rhythms are part and parcel of the Waples output. Leader's piano is featured, along with songs by Chaire, the ork's femme vocalist. Hotels and clubs are the Waples meat.

TED WEEMS

Record Company: None
Booking Office: MCA

The familiar Weems voicing of four brass, four sax, and three rhythm has done right by this ace "businessman's bounce" leader for a quarter-century. With this instrumenta-

tion Weems plays what he describes as "sweet and hot without too much sugar on one side or wild swing on the other." Featured are smooth dance arrangements and, on the showmanship side, the individual talents of the bandmen, including comedian Red Ingle. The lasting quality of the Weems combination of bounce rhythms and showmanship is perhaps best illustrated by his biggest record, "Henri-aches," which was a hit in 1931 and an even bigger one when re-pressed from the original master in 1947.

LAWRENCE WELK

Record Company: Coral
Booking Office: MCA

Bubbly, bouncy dance stylings are uncorked by the "Champagne Music" maestro, who specializes in medium-tempos, utilizing much clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kids and older crowd onto the floor, without baffling

either. A tremendous draw on TV, and with the ballroom set, as well.

"WHOOPEE JOHN" WILFAHRT

Record Company: Decca
Booking Office: Independent

374 Wabasha St., St. Paul, Minn.)

One of the best-known and most well-established oldtime bands in the country. Has been working for many years out of the Twin Cities and never lacks for dates. Was second artist ever to sign with Decca, and continues to wax regularly for them. A big favorite who knows all the tricks and tempos.

FRANK YANKOVIC

Record Company: Columbia
Booking Office: MCA

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.



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Anzacs Roll Out Carpet For U. S. Talent: Laine

By Hal Holly

Hollywood—Frankie Laine, the most recent of our musical envoys to the land of the Anzacs, where they have been rolling out the red carpet (with long green trimmings) for U. S. musical attractions, returned with understandably glowing reports. But he also has some cogent comment on the causes and effects of the booming market for American singers on the Australia-New Zealand circuit.

"One guy did it," Frankie told us. "This Lee Gordon, the promoter who was smart enough to sense the demand, and had the nerve to put up the money—in advance—it took to lure that first package down there. The one with Ella Fitzgerald, Buddy Rich, and the others. There are other promoters now, but Gordon started it.

"Those riotous demonstrations we receive from Australia's current counterpart of our bobby soxers of 10 and 15 years ago are very gratifying because they are very real, not phony like some in this country. No, they didn't try to tear my pants off, like Johnnie Ray's. And a good thing, because I only had one suit with me and it wasn't a two-pants suit.

"But this I can tell you. Those Australian gals of all ages really go for American guys. The Australian fellows are real great, but they're mostly the steady, sturdy, undemonstrative type. They don't provide the girls with that romance stuff that all girls want. Down there, a guy grabs a gal by the arm and says, 'Come on. We're going to a show.' Doesn't even ask her what she wants to see, and then during the picture he forgets she's there.

"Here in the U. S., the boy lets the girl pick the show, then, if possible, takes her to a drive-in where they can really snuggle up and hold hands. The gals down there got used to that kind of attention from U. S. soldiers during the war. Now they miss it.

"We singers, and our American songs, symbolize romance to those Aussie gals—romance they don't get from the home boys. Now there's your story. You can imagine what a singer like Frank Sinatra did for them—and to them! Me? I'm not sure. My most requested number there was *Mule Train*—I wore out three whips. I guess those Australian girls are so romance-hungry they even got shook up by this mule skinner—as long as he was an American mule skinner."

(And this is where they used to send the convicts?)

Frankie reports that Australian teenagers have not, as yet, "been corrupted by the rhythm & blues fad," but he added:

"Kids are the same all over the world, so it's sure to reach them. Their folks might just as well get set to live through it. Thank goodness, it's starting to die out here."



Frankie Laine, caught between shots on set of *Bring Your Smile Along*, film he completed just before making his tour of the Australia-New Zealand circuit. His cast companions are Connie Towers (left), night club singer making her film debut in the picture, and Lucy Marlow.

Boxoffice TV?

By Jack Mabley

This department's hopes of ever hearing an appreciable amount of unpopular music on television lie in subscription, or boxoffice TV. Every time we get into a description of different types of music, we have to re-define the terms. Unpopular music is a trade term for television, which we just made up. It applies to all music which couldn't make the Hit Parade. Unpopular with The Mass Audience, that is, and hence Extremely Unpopular with the people who cater to The Mass Audience.



Mabley

Unpopular music would include a half hour of Dave Brubeck, or a short concert by George Shearing, or Stan Kenton, or the Firehouse Five, or Jack Teagarden, or Mel Powell or almost any individual or organization which doesn't have *Rock Love* in its library.

We are in favor of boxoffice television, and we have been for the last seven years, or since we saw our first commercial television program.

There has been some opposition to boxoffice TV on the grounds that you should not pay for what comes over the air because, by tradition, we get it free. I don't think we get anything free. Everytime we buy a TV set or tube of toothpaste or loaf of bread or an automobile or anything but a Hershey bar, we are paying for the advertising of same, and whenever we buy a Chevrolet we are helping to pay for the Dinah Shore show whether we watch it or not. Every nickel we put out for a Lucky helps pay Snooky Lanson's salary whether we want to help support Snooky or wish he would be quiet.

The air is not free.

Boxoffice television would bring two great benefits to viewers. First, it would make economically possible the telecasting of major events such as championship fights and a good slate of football games. It would bring good plays and operas, and good movies which can't be seen on commercial TV.

At the other end of the scale, it would make it practical to televise programs for minority groups.

Specifically, and of interest here, it would make jazz concerts feasible on TV. Conceivably there are enough people who enjoy jazz in New York, Detroit, Chicago, and a few other large cities to put out fifty or a hundred thousand \$1 admissions for a one-hour concert via TV.

It isn't hard to imagine one TV station on Saturday nights hiring a dance band to play for an hour or two hours via boxoffice TV. Wouldn't there be enough parties or home gatherings among some 30,000,000 TV homes to bring in a gate of 30 or 50 or 100 thousand dollars?

This whole line of thought was set off by, of all things, *Peter Pan*. It was a tremendous show, as the TV critics have pointed out with rare unanimity. I sat down to watch it virtually convinced that TV just didn't have the power to convey the charm and life of a polished stage production. It took about 10 minutes to demonstrate how wrong I was.

The show was one of the best ever seen on commercial TV, especially by my criterion that a good TV show must please every member of the audience grouped around the sets at home, regardless of their age brackets.

The very effectiveness of this production, and the skill with which the NBC staff translated it into TV, may prove to be more damaging than beneficial to commercial television. Certainly after watching *Peter Pan* the viewer is far more aware of the shortcomings of the ordinary TV dramatic show which is tossed at him week after week.

And *Peter Pan* proved that television can capture a good stage show and translate it into fine living room entertainment. Economically, commercial TV can do a job like this perhaps once or twice a year.

Boxoffice television could do it once a week.



This year the Academy of Television Arts and Sciences, whose "Emmy" awards are the equivalent of the film Academy's "Oscars," discovered music for the first time. Winners were Dinah Shore (best female vocalist), Perry Como (best male vocalist), and Walter (*Dragnet*) Schumann (best original music). Dinah is seen above with her Emmy and Ralph Edwards, also a winner.

Hollywood Notes

Arthur Hamilton, writer of *Any Questions* (words & music), the song Peggy King teledebuted on *Dragnet*, has been signed by Jack Webb to write original numbers for his Pete Kelly's Blues movie, now in pre-recording stage at Warner Brothers . . . Jimmy Boyd, now pushing 16, joins cast of *Second Greatest Sex* at U.-I., same picture in which Kitty Kallen drew her first screen role . . . Maurice Duke denies that Mrs. Carmela Tempest, sister of the late Russ Columbo, is talking to rival producers about rights to a Columbo biofilm. Says Duke: "I own the Columbo story—in perpetuity." Says he is now considering Tony Martin and Tony Curtis (with Don Cornell as ghost singer) for the title role.

Marlon Brando, a dilettante drummer (mostly bongos), taking vocal lessons for upcoming role in *Guys and Dolls* . . . Nick Brodsky and Sammy Cahn, whose *Be My Love* helped to make Mario Lanza a star (for awhile), are doing the songs for *Serenade*, film in which Mario hopes to make a comeback . . . No matter who wins film Academy's "Best Song" award this year, the songwriter members will continue to burn over clearing of *High and the Mighty* as eligible for nomination. They claim a song is a song and should be written as one, not doctored into one from a background theme long after release of the film in which it is heard. Biggest row since *Last Time I Saw Paris*, written and published long before it was inserted in a film, won the "Best Song" Oscar. And this is not the usual sour grapevine rumor.

Harry James' Father Dies

Hollywood—Everette James, the onetime circus bandmaster (Haag Brothers Circus) whose son and pupil became one of the most famous trumpet players of the day, died at the James ranch in San Fernando Valley last month (March 10) at the age of 71.

After leaving the circus, the elder James settled in Beaumont, Texas, where Harry, the only child, spent his boyhood days. He and his wife, Alma, who survives him, came here to live about a year and a half ago.

There are four grandchildren, two from Harry's previous marriage to Louise Tobin, onetime singer with Benny Goodman.

FilmLand Up Beat **DOWN BEAT**

'Hit The Deck'

MGM Refurbishes Another Broadway Musical For Film

Hit the Deck (Jane Powell, Vic Damone, Debbie Reynolds, Ann Miller). MGM production.

MGM has refitted and refurbished Vincent Youmans' Broadway hit of the mid-'20s, coming up with a production that should please almost everyone who likes big colorful musicals. Producer Joe Pasternak has given the film the full super deluxe CinemaScope Technicolor treatment, backing the stars mentioned above with a strong list of supporting names including Walter Pidgeon, Tony Martin, Gene Raymond, J. Carroll Naish, and newcomers (to films) Russ Tamblyn and Kay Armen.

The story can be told briefly: Three hungry sailors on leave find three well-fed girls, and after the usual series of familiar situations (mistaken identities, etc.) and production numbers, all end up happily in the proper arms. Fortunately, Roy Rowland's direction keeps things moving swiftly and entertainingly. Music direction and presentation (Georgie Stoll) have all the glossy perfection traditional with MGM musicals, and there is one fresh and ingeniously-designed production number staged in the funhouse of an amusement park. It should win accolades for art directors Cedric Gibbons and Paul Groesse.

The vocal numbers include some of the most durable of the Youmans hits of almost 30 years ago: *I Know that You Know* (sung by Miss Powell and Damone), *Sometimes I'm Happy* (Miss Powell solo), *Hallelujah* (Martin, Damone, and Tamblyn), *Why, Oh Why?* (sister-fashion by Misses Powell, Reynolds, and Miller), *A Kiss or Two* (the "sweetheart" duet by Miss Reynolds and Tamblyn), *More Than You Know*, and *Keeping Myself for You* (Tony Martin). Kay Armen drew an unaccountable non-Youmans interpolation—*Ciribiribin*. But she came over as a promising film personality.

As often happens in the "star-studded musical," *Hit the Deck* has so much top-level talent scattered about that no single performer seems to register at full potential. But the over-all impact is exactly what Pasternak aimed at—slightly terrific, or even moderately stupendous.

S. Hoffman



Sammy Cahn, winner, with Jule Styne, of the *Down Beat* Award for "Best Film Song of 1954" (*Three Coins in the Fountain*), displays their plaques to the NBC network television audience on the *Sheila Graham Show* from Hollywood, on which he appeared to receive the award. That's Sheila, well-known newspaper movie columnist and TV commentator at right. Because Styne was enroute to Hollywood at the time, Cahn accepted for both.

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Strictly Ad Lib

(Jumped from Page 61)

recently retired, more recently remarried, and even more recently reemployed, was snagged by the Beachcomber for top spot in a show which also featured Morey Amsterdam and Harry Richman . . . The entire Tommy and Jimmy Dorsey crew flew to New York twice during their Saxony hotel run here to sub on Gleason's TV show. Singer Billy Shephard recently returned from London and joined the Balmoral hotel's Embassy room show. Emil Coleman orchestra held over there . . . Alan Dean, who now makes his home in Miami Beach, has rarely had time to hang up his hat, what with other engagements around the country, but when he does get back here for a few days, one or more hotels book him for as many nights as he's available . . . Paul Whiteman will conduct a 500-piece "Florida youth" orchestra at the first annual Miami Festival of Music, May 5-6, at which there will also be vocal audition competition for four University of Miami School of Music scholarships . . . Helene Aimee unveiled a sleek singing act in the Blu Sails room of the Sans Souci hotel.

—bob marshall

Detroit

Motor City is one of the first in the nation to have regularly scheduled local TV programs with good coverage on jazz artists. Examples: Soupy Sales show on channel 7, which features these artists five nites a week on 15-minute seg. Likewise for the Ed McKenzie show on channel 7 for the teenage set at Saturday noon, which goes for two hours with live talent. Channel 4 has started a new series on Saturdays that has four different shows a month—jazz party, mambo party, polka party & hillbilly jamboree.

Charlie Ventura did well for Rouge lounge March 7 to 20. Buddy DeFranco followed from March 22 to 27. Modern Jazz Quartet is upcoming with Art Tatum and Stan Getz to follow later . . . Art Hodes will move in to the Crest May 29, with the Four Freshmen coming in for five weeks on June 21.

—dave usher

New Orleans

Longtime fave of the campuses around the country, Johnny Long orchestra scheduled to open at the Blue Room of the Roosevelt for four weeks on March 31 . . . Kudos due Sid Davilla for having installed as intermission group at his Mardi Gras lounge, Roy Montrell's trio ("The Little Orchet,") with Montrell playing excellent modern guitar; Lawrence Guyton, bass, and Victor Leonard, drums . . . Jack Webb and music advisor Matty Matlock here to film some scenes for the forthcoming Pete Kelly's Blues. Matty and his clarinet were welcomed with open arms for a couple of late-hours jam sessions by



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some of the playing members of the New Orleans local—until one of the officials of the local very bluntly told Matlock his virtuosity was not welcome. Thirteen-year-old trumpet-man Warren Loonig Jr., who we mentioned two issues ago, leaves shortly to join the Horace Heidt traveling unit.

—dick martin

Cincinnati

Dave Brubeck quartet, still engaged in making the college rounds, journeyed to the campuses of Indiana U., DePauw U., and Ohio Northern U. for concerts . . . Gene Ammons provided the sounds for the initiation of Club Ebony's new dance floor, with the Bill Doggett trio following March 25-27 . . . A crowd of over 2,000 Louis Armstrong fans flocked to Castle Farm to hear him and his All-Stars on March 5 . . . Dixieland jazz (in concert form) was heard at Miami U., Purdue U., and the U. of Cincinnati, with the George Lewis group doing the honors . . . Disc jockey George White, of WCIN, doubling as drummer and vocalist with the Tommy Wills sextet at Club Miami in nearby Hamilton . . . Al Belletto quintet opened an indefinite engagement at the Frolics on March 4.

—dick schaefer

Toronto

The Max Roach-Clifford Brown group opened its week at the Colonial the same night Dave Brubeck's quartet played a concert at Massey Hall, and local jazz fans were wild-eyed for days afterward . . . Norman Amadeo, the brilliant local pianist, went back to work with Jimmy Amaro's pops group for its engagement at the Silver Rail . . . Andres Segovia appeared in two concerts at Massey Hall . . . Milt Buckner followed Barbara Carroll into the Town tavern.

One of the features of Isaac Stern's appearance at the Stratford, Ont., Shakespearean festival will be a performance of Leonard Bernstein's Sere-nade, which Bernstein dedicated to Stern . . . Bern Conway, leader, drummer, and booker in London, Ont., collapsed and died while playing a job in a roadhouse. He was 39.

—bob fulford

Montreal

Nellie Luther added to the Four Lads stage show at the Seville Theater in March. They were followed by a group from the Grand Ol' Opry headed by Webb Pierce . . . Tess Ryan singing at the Astor . . . Chuck Peterson, Oscar's trumpet playing brother, leading the band at the New Orleans cafe . . . Dino Vale and Laura Berkeley singing at the Down Beat. Nick Martin and the Michel Sauro quartet there for dancing. Felicia Sanders at the Ritz-Carlton hotel during March . . . Jackie Lee at the Copacabana. He has made several local appearances lately.

—henry f. whiston

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allisbrook-Bumphy, Richmond, Va.; AT—Abe Tuchen, 309 W. 57th St., NYC; GA—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gale, 48 W. 40th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Albert, Abbey (Statler) Detroit, out 4/9 h;
(Statler) Hartford, 4/11-5/4, h
Alexander, Stan (On Tour) Associated Or-
chestra Agency
Back, Will (Utah) Salt Lake City, Utah, h
Barron, Blue (On Tour—Chicago Territory)
MCA
Bencke, Tex (On Tour—Chicago Territory)
MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothle, Russ (Merry Garden) Chicago, h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Busse, Henry (Home Show) Biloxi, Miss.,
4/14-17; (On Tour—South) GAC
Cheveles, Los (Airport) Pittsburgh, Pa., 4/11-
22, nc
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Balmoral) Miami, Fla., h
Crom, Bob (Statler) Boston, 4/11-5/4, h
Cugat, Xavier (Chez Paree) Chicago, out
4/7, h
Elgart, Les (Statler) NYC, out 4/21, h
Ellington, Duke (On Tour—South) ABC
Ferguson, Danny (Robert Driscoll) Corpus
Christi, Texas, h
Flisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Steel Pier) Atlantic City,
4/9-10; (On Tour—East) GAC
Foster, Chuck (Peabody) Memphis, Tenn.,
out 4/10, h
Garber, Jan (On Tour—Midwest) GAC
George, Chuck (Elmo Club) Billings, Mont.,
out 4/10
Glasse, Don (On Tour) GAC
Hampton, Lionel (On Tour—Midwest) ABC
Herman, Woody (On Tour—West) SAC
Howard, Eddy (Palladium) Hollywood, 4/5-
5/2, h
Hunt, Pee Wee (On Tour—Texas) GAC; (Mid-
land Country Club) Midland, Texas, 4/26-
30, pc
Jares, Joe (Brown's) Lake Sheldrake, N. Y., h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, 4/9-5/4, h
Kenton, Stan (Sherman) San Diego, Calif.,
4/15-21, b; (Crescendo) Hollywood, In 4/22,
nc
Kisley, Steve (Statler) Buffalo, N. Y., h
Laine, Buddy (On Tour—Midwest) Midwest
Artists Corp.

Lewis, Ted (Builders Show) St. Paul, out
4/3, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Roosevelt) New Orleans, out
4/27, h
McGrane, Don (Radison) Minneapolis, Minn.,
h
McGuffin, Wayne (Highland's Clubhouse) Ken-
newick, Wash., out 7/23, h
McIntyre, Hal (On Tour—East) GAC; (En-
listed Men's Club) Norfolk, 4/12-15; (On
Tour—East)
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—South) GAC
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy (Palladium) Hollywood, out
4/3, Sam Donahue, Dir. (On Tour—N. W.
Territory) GAC
Melba, Stanley (Pierre) NYC, h
Mooney, Art (Meadowbrook) Cedar Grove,
N. J. (weekends only), rh; (U. S. Naval
Station) Norman, Okla., 4/7-9, pc
Morgan, Russ (On Tour—Texas, Ark.) GAC
Morrow, Buddy (On Tour—Southeast) GAC
Moxian, Roger King (On Tour—East) GAC
Neighbors, Paul (On Tour—Texas) MCA
Noble, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—Texas) GAC; (Gar-
den Hotel) Reno, 4/20-23 wks., h
Perrault, Clair (Statler) Hartford, Conn., h
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Prado, Perez (Birdland) NYC, 4/7-5/4, nc
Prima, Louis (Sahara) Las Vegas, Nev., h
Rudy, Ernie (Aragon) Chicago, out 4/18, b;
(On Tour—South) GAC
Sands, Carl (Cleveland) Cleveland, Ohio, h
Sheldon, Kenny (Jersey City Garden) Jersey
City, N. J.
Spitainy, Phil (Syracuse) Syracuse, N. Y.,
4/9-16, h
Spivak, Charlie (On Tour—Chicago Terr.)
MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Mayflower) Washington, D. C.,
MCA
Thornhill, Claude (On Tour—East) GAC
Waples, Buddy (Jack Valentine's) Ft. Lau-
derdale, Fla., out 4/10, nc
Watkins, Sammy (Statler) Cleveland, Ohio, h
Welk, Lawrence (Aragon) Ocean Park, Calif.,
out 1/5/67, b

Charles, Ray (On Tour—Texas) SAC; (Palms
Club) Hallandale, Fla., 4/18-4/24, nc
Charms (Palms Club) Hallandale, Fla., 4/26-
5/1
Dante Trio (Shore A. F. Base) N. C., 4/2-3-4,
pc; (Ft. Bragg) N. C., 4/6-10, pc
Davis, Bill, Las Vegas, 4/7-5/1
Dixon, Floyd (Palms Club), Hallandale, Fla.,
4/25-5/1, nc
Doggett, Bill (On Tour—East) SAC; (Peps)
Phila., 4/12-16, nc; (Wahluje Hotel) At-
lanta, Ga., 4/19-24, h; (On Tour—Texas—
La.) SAC
Domino, Fats (On Tour—Texas) SAC
Dominos (Sahara) Las Vegas, Nev., Indef.
Four Guys (El Cortez) Las Vegas, Nev., out
4/30, h
Franklin Quartet, Marty (Airport) Brooklyn,
N. Y., nc
Fulson, Lowell (On Tour—La.—Texas) SAC
Garner, Erroll (Hi Hat) Boston, Mass., 4/1-
4/10, nc; (Birdland) NYC 4/21-5/4, nc
Gill Trio, Elmer (Ebony Cafe) Seattle, Wash.,
out 4/2, cl
Gillespie, Dizzy (Crown Propeller) Chicago,
4/20-5/1, nc
Gilmore Quartet, Stiles (Top Hat) New Lon-
don, Conn., nc
Gordon Combo, Stomp (Oasis) Los Angeles,
3/21-4/2, nc; (Terrace Gardens) Los An-
geles, 4/1-30, nc; (Packs) San Francisco,
5/9-21, nc
Grimes, Tiny (Bill & Lou's) Philadelphia,
4/26-5/1, nc
Hamlin Quartet, John (Surf Lounge) Balti-
more, out 4/3, cl
Herman, Lenny (Syracuse) Syracuse, N. Y.,
out 4/7, h; (Wright Thea. & Rest) 4/13-27
rath; (Sahara) Las Vegas, 4/26-5wks., h
Hines, Earl (On Tour—Kansas, Mo., Colo.)
ABC
Hodges, Johnny (Colonial) Toronto, Canada,
out 4/10, nc
Hope, Lynn (Club Harlem) Atlantic City,
4/8-4/17, nc
Hunter, Ivory Joe (Flame Club) Detroit, 4/8-
4/22, nc
Jackson, Bullmoose (Loop Lounge) Clevel-
and, 4/4-4/11, cl
Jacquet, Illinois (Savoy) Los Angeles, out
4/1; (On Tour—Calif.) MG
Johnny & Joyce (Otto's) Albany, N. Y., nc
Johnson, Buddy (On Tour—West & So.) MG
Jordan, Louis (Hi Hat) Boston, out 4/3, nc;
(Apollo) NYC, 4/1-8, nc; (Howard Thea.)
Washington, D. C., 4/15-21, th; (Royal
Thea.) Baltimore, 4/22-25, th
Leonard, Chuck (New Frontier Hotel) Las
Vegas, 4/4-5/3, h
McCune, Bill (Astor) NYC, h
McPartland, Jimmy (Metropole) NYC, cl
McPartland, Miriam (Hickory House) NYC,
cl; (Grandview Inn) Columbus, Ohio 4/18-
5/1, cl
Memphis, Slim (Palms Club) Hallandale, Fla.,
4/4-4/17, nc
Monte, Mark (Plaza) NYC, h
Morris, Joe (On Tour—South); 4/4-10, New
Kensington, Pa., SAC
Orieles, The (Palms Club) Hallandale, Fla.,
4/11-4/17, nc
Parker Combo, Howard (Trade Winds) Den-
ver, Colo., nc
Pavone, Tommy (Rock Garden) Williamette,
Conn., r
Peri Combo, Bill (Pump Club) Pensacola,
Fla., nc
Prysock, Red (Brooklyn Paramount) Brook-
lyn, N. Y., 4/8, th
Quinchette, Paul (Bee Hive) Chicago, 4/8-
22, nc
Redheads (Hollenden) Cleveland, O.
Rey, Alvin (Cadillac Lounge) Trenton, N. J.,
4/3; (Caparella) Buffalo, N. Y., 4/6-4/17, nc
Restum, Willie (Blue Mirror) Wash., D. C.,
4/25-2 weeks, nc
Rico Trio, George (Muehlebach) Kansas City,
Mo., h
Rivera Trio, Otilio (Elks Club) Walla Walla,
Wash., out 4/2, pc
Roach Max-Clifford Brown (Blue Note) Phila-
delphia, 4/4-16, nc; (Basin St.) NYC, 4/28-
5/11, nc
Rocco Trio, Buddy (Rustic Lodge) North
Brunswick, N. J., nc
Shearing, George (Embers) NYC, 4/4-17, r;
(Coronet Tavern) Toronto, 4/18-4/23, cl
Simmons, Del (London Chophouse) Detroit,
out 6-26, nc
Sorrell Trio, Frank (Piccadilly) NYC, h
Spanier, Muggsy (Preview) Chicago, out 4/24,
cl
Syncopators (Juniors) NYC, cl
Tatum, Art (Scholla's House of Jazz) Milwau-
kee, out 4/19
Teagarden, Jack (Jazz City) Hollywood, 3/11-
4/21, nc
Three Jacks (Cairo Hotel) Wash., D. C., out
4/6, h
Treniers (Ciro's) Miami Beach, nc
Trahan, Lil & Pros (Skylark) Pensacola,
Fla., cl
Walker, T-Bone (Crown Propeller) Chicago,
4/6-4/17, nc
Young, Cecil (Beehive) Chicago, 4/22-5/7, nc

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Adams, Faye (Palms Club) Hallandale, Fla.,
4/18-4/24; 5/4 (On Tour—Texas)
Arlane Trio (Holiday Inn) Cranbery, N.J., nc
Allen, Henry "Red" (Metropole) NYC
Argiro, Pete (Statler) Buffalo, N. Y., out
4/14, h
Aristocrats (Club DeLuxe) Eureka, Calif.,
out 4/3, nc
Armstrong, Louis (Basin Street) NYC, In
4/7, nc; (Wrights Rest. & Thea.) Plain-
ville, Conn., 4/28-3 days, th
August, Jan (Bakers Keyboard) Detroit, 4/5-
4/19, cl
Australian Jazz Quartet (Copa Casino) Buffa-
lo, N. Y., 4/12-4/14
Bellette Quintet, Al (Rainbow Room) York,
Pa., 4/4-4/11, nc; (Blue Mirror) Wash.,
D. C., 4/11-4/24, nc
Benny's Trio (Beaver) Montreal, Canada,
out 4/17, nc
Braxton Trio, Bob (Mardi Gras Grill) Se-
attle, Wash., cl
Brubeck, Dave (On Tour—Midwest); (Down-
beat) San Francisco, Calif., 4/15-7/24
Burgess Trio, Dick (Park) Great Falls, Mont.,
h
Butler, Milt (Elks Club) Wilmington, Dela.,
to 4/23, pc; (Peps) Phila., Pa., 4/25-4/30,
nc
Campbell, Choker (On Tour—Texas) SAC to
May 1
Carroll, Barbara (Blue Note) Chicago, out
4/3; (Bakers Keyboard) Detroit, 4/19-5/8,
nc
Chamblee, Eddy (Ebony) Cleveland, 4/5-4/18,
nc

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TONY PASTOR'S BEST

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